

**OECS
EDUCATION DEVELOPMENT PROJECT
(OEDP)**

**TEACHERS' GUIDE
FOR
SECONDARY SCHOOLS
GRADES 7-9 (FORMS 1-3)**

ENGLISH

*Critical thinking skills.
Listening.
Reading.
Speaking.
Writing.
Visualizing.*



Funded by the Government of
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Message from the Chief Education Officer
Mrs. Susan Dougan

Globalization and the knowledge economy pose numerous challenges to small island developing states. St. Vincent and the Grenadines is no exception.

With the transformation of entire economies and cultures, schools are expected to keep pace, and educators have to rethink and reform the education system to grapple with these challenges by increasing access and providing opportunities for the student population to acquire skills and gain knowledge for living and production.

The Curriculum is a powerful instrument through which education reform is pursued. The Curriculum has to provide opportunities for personalizing learning by introducing flexibility in what is taught. It has to be relevant, engaging for all pupils, creating learning opportunities for each child considering the range of abilities, aptitudes and diverse backgrounds of students. The foundation skills, literacy, numeracy and ICT are also of utmost importance while initiative, creativity and problem solving must transform the way of thinking and doing.

The new curriculum and assessment framework makes provision for new approaches and the use of innovative modalities to encourage teachers to change from traditional to interactive approaches; to foster critical thinking and problem-solving while engaging teachers in proper assessment practices which will enable them to provide evidence-based-intervention strategies for all learners.

The framework also allows practitioners to hone the latent energies and abilities of students through the design, technology, physical education, creative arts curricula. This, it is hoped, will provide future citizens with skills and knowledge to be employable, competitive, self-sufficient and to increase civic and democratic responsibility.

Through the use of this curriculum, from Kindergarten to Grade 9, the education received will determine the citizens' capacity to prosper and to help the economy to bloom.

The new thrust to introduce teachers' guides into schools strengthens the initiative to provide the appropriate resources to allow teachers to implement all programmes of learning. I urge teachers to make maximum use of these resources so that the nation's children will continue to benefit from the opportunities provided in all classrooms.

Susan Dougan

Susan Dougan
Chief Education Officer



FOREWORD

The phased introduction of Universal Secondary Education (USE), completed in 2005, highlighted the need for appropriate curricula to meet the varying needs and interests of the increased, more diverse student population entering secondary schools.

USE led to a further fragmentation of the current curricula as different secondary schools adopt different coping strategies to meet their diverse students' needs.

Hence for USE to be deemed effective there was an urgent need for the Government of St. Vincent and the Grenadines and in particular the Ministry of Education to provide a uniform curriculum framework for all secondary schools, thus providing more equitable access for all.

The Education Act of 1992 and the ESDP (2002-2007), sought to address these issues by providing for the development of a National Curriculum and Assessment Framework (NCAF), which provides flexibility for schools to customize the curriculum, subject to policy requirements, to best meet the needs of their students.

This National Framework, developed through a wide-ranging consultative processes and participatory methodologies, led to the development of National Curriculum Programmes of Learning (POLs) and Teachers Guides in nine (9) subject areas: *Creative Arts (Dance, Art, Drama and Music)*, *Design and Technology*, *Foreign Languages (French and Spanish)*, *Health and Family Life Education*, *Language Arts*, *Mathematics*, *Physical Education and Sport*, *Science and Social Sciences*.

These Programmes of Learning seek to raise the performance and standards of teachers and students by providing Attainment Targets and basic Learning Outcomes and Achievement Indicators that ALL students are expected to achieve.

The *Attainment Targets* describe what each student should know, be able to do and the desirable attitudes they should display.

The *Learning Outcomes* are derived directly from the Attainment Targets. They indicate the basic depth and breadth of what students should know, be able to do, and the desirable attitudes they should demonstrate.

The *Achievement Indicators* state what the students should know, be able to do and the values and attitudes they must display in order that the teachers and students can know that a Learning Outcome has been achieved.

The Teachers' Guides are designed to enable ALL students to achieve the national goals for secondary education. They aim to illustrate the integration of teaching, learning and assessment.

Each Guide has been designed to suit the particular needs of each subject area. Furthermore, the Guides include sample lesson plans, assessment strategies, activities and the major resources/materials needed to effectively deliver the programmes. These documents should therefore serve as a guide for the development of instructional programmes to be implemented at the classroom level.



These Guides should therefore provide opportunities for the enhancement of teaching and learning at the classroom level and so contribute to the cognitive, affective and psych-motor development of the child.

The teacher, the main user of these Guides is envisaged as someone who:-

- Plans for teaching according to different learning styles and needs of his/her students
- Is flexible and creative
- Is knowledgeable of the subject he/she teaches.

The teacher of the NCAF is therefore someone who is confident in the delivery of the subject matter.

At the Ministry of Education, we are confident that these Guides will significantly enhance teaching and learning in secondary schools and eventually contributes towards the achievement of school graduates who are:-

- Literate and numerate in all domains
- Capable of sound moral and ethical judgments
- Confident and emotionally secure
- Capable of working independently and cooperatively
- Lifelong learners
- Hardworking with positive work ethics
- Knowledgeable and appreciative of their creative and artistic expressions

It is our hope that principals and teachers continue to play their roles in ensuring that these Guides are used for the enhanced development of the Nation's children as we work together to produce better citizens in St. Vincent and the Grenadines.

D. Bacchus

**Deborah Bacchus (Mrs.)
Senior Education Officer - Curriculum**



INTRODUCTION

The English language arts National Curriculum for Grades Seven (7) through Nine (9) is to be supported by the Teachers' Guide that accompanies it. The activities in the Guide provide suggestions for the delivery of lessons at all three grades. These activities can be adjusted depending on the academic levels of students and the general needs of the class.

The philosophy of the National Curriculum and the Teachers' Guide is embedded in the mission of the Ministry of Education and the Education Sector Development Plan of St. Vincent and the Grenadines. The National Curriculum and Teachers' Guide seek to support these stated principles and raise the levels of achievement of all learners of all ages by, among other provisions, offering greater learning support in the heterogeneous classroom. The expectation is that there will be a positive change in the 'culture' in schools and their communities, as a result of the move toward a more learner-centred orientation to teaching and learning.

Mission

To provide all persons of the state, especially the Youth, with opportunities appropriate to their development needs, through the provision of quality Education - academic, technical-vocational, moral, physical - and Sports which will equip them with the values, attitude, knowledge and skills, necessary for creating and maintaining a productive, innovative and harmonious society.

**GENERAL OBJECTIVES**

The Teachers' Guide supports the National Curriculum by helping:

- ☐ To develop students' abilities as learners and users of English language
- ☐ To develop problem-solving skills and critical thinking
- ☐ To provide a social context in which learning can take place regardless of the different modes of learning
- ☐ To develop self-expression and proficiency in all language strands (i.e. listening, speaking, reading, writing and viewing)
- ☐ To create an aesthetic appreciation for language and literature



THE ROLE OF THE TEACHER

The teacher's role is multifaceted and includes but is not limited to the following:

- ☐ Providing a classroom environment that allows for social interaction and learning
- ☐ Planning and delivering lessons in a manner that meets the needs of the heterogeneous classroom
- ☐ Providing assistance for students in small group settings through the use of mini lessons and various forms of scaffolding
- ☐ Assessing students' performance and mastery of skill through different methods
- ☐ Using an integrated approach that would facilitate the teaching of English in given contexts
- ☐ Becoming a reflective practitioner

Teacher's
Tidbit...



“The objective
of teaching a child
is to enable him
to get along without
his teacher.”

Elbert Hubbard

TEACHING

&

LEARNING

ACTIVITIES



Listed below is a sample of the learning outcomes and achievement indicators as stated in the National Curriculum for Grades Seven (7) through Nine (9). The collection of activities presented can be used at all three mentioned grades and can address several achievement indicators and learning outcomes at once. In other words, these activities should not be limited to the specific indicators near to them. Most, if not all of the activities include aspects of listening, speaking, reading and writing. In some cases viewing functions as an extension of the activity.

LEARNING OUTCOMES	SAMPLE OF ACTIVITIES
PERSONAL RESPONSE TO TEXT, SELF & MEDIA	
<p>Listen critically, speak fluently and respond appropriately to literary texts and the media.</p> <p>Listen to express likes and dislikes about literary pieces.</p> <p>Listen to recall/retell information</p> <p>Listen to formulate opinions supported by evidence from the texts and the media</p> <p>Listen to appreciate the aesthetic value of language</p> <p>Listen and orally discuss issues related to literary texts</p> <p>Listen to agree/disagree respectfully with others' opinions</p> <p>Orally use language effectively to represent characters (from texts and media) in dramatic</p>	<p><i>Direct Listening Thinking Activity (DLTA)</i></p> <p>The DLTA is used to engage students in text which is above their independent and/or instructional reading level. It is used to:</p> <ol style="list-style-type: none"> 1) Determine the purpose for reading 2) Extract, comprehend, and assimilate information 3) Examine reading material based on the purpose for reading 4) Suspend judgments 5) Make predictions and decisions based on information gleaned from the reading material 6) Develop critical listening and reading skills <p>How this works:</p> <ol style="list-style-type: none"> 1. Encourage students to make predictions as the passage is read to the class by the teacher. Record predictions on a chart or chalkboard. 2. Read first paragraph or the first section of the text and make students aware that their predictions will be confirmed, rejected, or modified. Ask the students if they still think the same as they did prior to the reading. 3. Continue through the text - predicting, reading to students, and reacting to their predictions. 4. After reading the story, the focus is on specific skill development and vocabulary. Students are invited to focus on words and phrases which puzzle or intrigue them. <p>Show and tell: Students bring documents, pictures, photos and other artifacts that are significant to issues, activities or relationships in their lives and use them as the launch pad to engage in discussion.</p> <p>Choral Reading: teachers select material that students would find</p>



presentations	interesting and enjoy performing. Have students read the selection together. Have students determine an appropriate way to read the material. Choral reading can have different variations such as unison, solo, antiphonal (different groups doing different parts) or cumulative (a gradual building up of sound beginning with one voice) among others. Teachers and students can determine gestures and different ways of presenting the material in order to have specific effects.
Speak using appropriate intonation	Role-play: Engage in <i>role-play</i> based on content or themes in text. The examples of activities that follow are separated into four categories: <i>context building</i> , <i>poetic action</i> , <i>narrative action</i> and <i>reflective action</i> . These activities can be used in the teaching of both English A and English B. (More activities that support role play can be found in Structuring Drama Work by Neelands and Goode, 2000)
Speak using the conventions of oral discourse	<u>CONTEXT-BUILDING</u> Circle of Life: divide a sheet of paper into five sections with a circle in the centre where the name and age (if known) of a character in the text (poem, prose passage, play etc) is written. Group students into batches of four and have them work together. Label the other sections Home , Family , Play and Day to represent different areas of the character's life. Home: where the character lives. Family: immediate or extended relatives that interact in some way with the character. Play: any type of social life. Day: character's workplace, daily routine and such like.
Speak to express ideas clearly and effectively	<i>How this works:</i> students brainstorm/collect ideas about the character from text and place them in the appropriate sections. All students who share similar characters and subheadings sit together and create a short dialogue between that character and one other character listed on the diagram, then dramatize it.
Speak confidently	<i>Purpose:</i> assisting in the selection of important information, sequencing of ideas, building complex characters from minimal clues, analyzing human behaviour based on influences and social relationships. (See appendices for sample).
Review shades and multiple word meanings and how they influence understanding	



<p>Use the language and imagery created by writers to acquire meaning</p>	<p>Sound tracking: <i>How this works:</i> Students use sounds-realistic or stylized to accompany action or describe setting. Dialogue is created or reorganized to fit the given piece of action and sounds flow from one situation to another. Voices or instruments are used to create the mood or paint a picture. Sometimes the scene is presented in mime form accompanied by sounds created by students.</p>
<p>Show increasing ability to compare and contrast stories (plot, setting, characters etc)</p>	<p><i>Purpose:</i> matching sound to action, using sound poetically and expressively to convey mood and a sense of place, exploring dissonance between sounds and images created, encouraging confidence in the use of voice.</p>
<p>Identify and describe character, setting, problem/ solution, and plot; identify any significant changes in character over time</p>	<p>The Ripple: <i>How this works:</i> The characters involved in an unresolved and problematic event are sculpted in an image representing a frozen, introductory moment chosen to open the encounter. The image is brought to life slowly with each character in the image asked to make <u>only one</u> movement and one linked sound (can be pure sound or language-based) in turn. The group decides the sequence of the ripple. For example a 3 part ripple may have C, B and the A doing the ripple or A, B, C or B may even begin. The order of the ripple is determined by the type of situation the students must role-play. When the sequence through the image is felt to create the highpoint of the moment represented, a second ripple can be overlaid on the first and so on. The students and/or teacher can determine the point the ripple stops i.e. in the middle of the conflict or at the resolution.</p>
<p>Predict, summarize and make inferences</p>	<p><i>Purpose:</i> analyzing the significance of context and character relation as they connect to actions taken.</p>
<p>Infer traits and motives of characters in literary selections</p>	<p>Objects of Character: <i>How this works:</i> (This activity can be done before, during or after the reading of the text). Students flesh out a character through a carefully chosen set of personal belongings. The objects should give clues about the character's personality. The items can be used to introduce a character or the character's setting. Students use the objects to play the character. Depending on the time this activity is done (e.g. pre-reading), students' portrayal of the character may be at variance with the text presented. Students are</p>

<p>Develop views and opinions on texts and support arguments by textual references</p> <p>Show how themes influence literal and hidden meaning in texts</p>	<p>free to revisit and adjust interpretations accordingly.</p> <p><i>Purpose:</i> deconstructing/interpreting information, weighing interpretation against perceived behaviour, develops an awareness of the effects of characters' actions on situations and other characters.</p> <p><u>NARRATIVE ACTION</u></p> <p>Hot seating: this activity simply allows students to play the role of characters. Others can get into the characters' heads and with information presented in texts as well as an engagement in critical thinking, students can make valid judgments and learn more about characters, events, issues, topics, themes. The aim, after the teacher models the first performance, is to get students to work as individuals and as groups and conduct research based on the objectives that the teacher presents as well as the topic being taught.</p> <p><i>How this works:</i> Groups research on a character about whom they are to become expert. Questions are provided to guide their research into their chosen character. These questions should be determined by the students and the teacher. Students should be able to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Come to a conclusion about the conflicts, flaws, and strengths of the given character <input type="checkbox"/> Support their point of view with evidence (quotes from the character and other key players, stage directions, and narration and so on) <input type="checkbox"/> Have one character or other members of the group acting as alter ego and responding to questions posed to the character by the rest of the class. <p>When groups have a defensible knowledge of their character, an individual is chosen to take on the role of the character in a hot seating exercise. Alternatively, the whole group could be hot seated. Sample questions include:</p> <p>"Why did you...?" "What did you mean by...?" "How did you feel when...?" "Isn't it true that...?" "When did you...?"</p>
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Predict, summarize and make inferences	<p>"Are you proud of...?" "How did you react to...?"</p> <p>Students should remain in role during the entire time they are in the hot seat. They may find it useful to prepare a prop or a piece of costume to help them get into and sustain the role.</p>
Produce simple dialogues to formulate skits	<p><i>Purpose:</i> highlighting character's motivations and personality; encouraging insights into relationships between attitudes and events and how events affect attitudes; encouraging reflective awareness of human behaviour.</p>
Respond to different ideas presented in texts	<p>Tag Role: <i>How this works:</i> This is somewhat similar to Hot seating. The teacher selects specific aspects of a text (reading comprehension passage, poem, drama etc) being discussed in class and poses questions. Participants are free to offer comments on the actions of characters, situations, decisions to be made and so on. As in tag wrestling participants can be tagged or appeal to be tagged (stretching out hands to a member of the group) and replaced by another individual. The aim is to keep the discussion flowing in an interesting way that facilitates critical thinking. Groups can compete and winners can be determined based on time spent in a tag seat and so forth. Class can determine rules for activity as well as how winners are determined.</p>
Rewrite stories producing alternative endings	
Rewrite story changing the character traits of a specific character	<p>Critical Events: Based on their developing understandings of a character, group members identify and dramatize critical events in the life of a character. These events lead the character to either a moment of 'effective surprise' generating the shock of new understanding or a life's turning point, <u>representing a clear moment of choice and decision-making</u>. Whichever is chosen must clearly identify a point of discovery and the knowledge that the character has mastered. Students 'get inside the character's head' and dramatize the actions/situations/events that have led to the turning point of that character. Whether the decisions made are right or wrong, whether the consequences will be more or less than bargained for, whether the character understands the reasons for choices made or not, are all immaterial at the point the dramatization is done. Students are free,</p>
Organize writing providing an introduction, body and clear sense of closure	



Publish articles for the newspapers and magazines	<p>through dramatization, to predict the next move that the character should make. Students through follow up discussions with class, must defend choices the character makes.</p> <p><i>Purpose: generating collective awareness of plot, obtaining insight into the character's present situation through the creation of their possible past and future, accentuating the relationship between cause and effect.</i></p>
Write for different audiences and purposes	<p>Mantle of the Expert: <i>How this works:</i> Students work in groups and become characters endowed with specialist knowledge that is relevant to the situation e.g.: <i>historians, social workers, psychologists</i>, and so on. The situation is usually task-oriented so that the expert understanding or skills are required to perform the task. Have students use information in texts to make judgments about characters, their actions or to build arguments.</p> <p><i>Purpose: encouraging learners to share different perspectives in a non-threatening environment, generating different perspectives on the same issue, providing information that can be later used to write essays on topics discussed.</i></p>
Predict, summarize and make inferences	<p>Reportage: <i>How this works:</i> Groups of students are allowed through dramatic presentation, to give an interpretation/presentation of events through journalistic conventions and registers in the manner of front page stories, television news or documentaries. The groups may be in media roles or working outside the drama to represent what has happened from a distance. Depending on the teacher's focus/objectives, emphasis can be placed on how events can be distorted by outsiders. The reports may be presented as: news stories, headlines, investigative journalism, tabloid press, radio bulletins. All presentations should be done using the language required for that type of writing.</p> <p><i>Purpose: translation of information into news, selecting and using appropriate language register for different audiences e.g. layout of headlines, story, picture, contrasting media genres-tabloid versus 'quality' press, television versus radio.</i></p>
Rewrite stories changing the traits of a specific character	
Demonstrate an aesthetic appreciation for language and literature	



Ask questions of texts and self to monitor to facilitate comprehension	<p><u>POETIC ACTION:</u> <i>These conventions are useful as a means of looking beyond the story-line, heightening awareness of form, exploring and representing key symbols and images presented in texts.</i></p>
Identify ways in which themes influence literal and hidden meaning in texts	<p>Mimed Activity: <i>How this works:</i> This activity emphasizes movement, actions and physical responses rather than dialogue or thoughts. It encourages a demonstration of behaviour rather than a description of it. Students review material covered in class and mime important scenes or events or demonstrate aspects of a character's personality. Music can be used to accompany the actions.</p> <p><i>Purpose:</i> to establish a context, to focus on actions and emotions rather than dialogue.</p> <p>Alter-Ego: <i>How this works:</i> Students work in pairs, one as the character and one as the character's thoughts. The double's function is to provide a commentary of 'inner speech', focusing on <u>real</u> thoughts and feelings against which the protagonist plays out their surface action and dialogue as though their alter-ego was not there.</p> <p><i>Purpose:</i> to develop students' understanding of the ways in which a character might be feeling in a given situation even though the character might not be able to publicly admit or express those feelings. Devising 'inner speech' requires critical analysis of situation and role. This activity also builds an appreciation for language and literature.</p>
Comment on the effectiveness of literary devices used in texts	<p><u>REFLECTIVE ACTION</u></p> <p>If I were you: <i>How this works:</i> this involves larger groups of students who offer advice to a character. At a critical moment in a character's life when a decision must be made, a dilemma, problem or choice must be faced, the character walks between two rows of students who provide an external commentary on how others see the character's situation by offering advice or comments as the character passes by.</p> <p>The advice may be spoken by the students as themselves or may be offered in role as other characters. Students are free to use information</p>



Discuss literary texts read to develop views and opinions and support them by textual references	<p>from the texts and offer advice based on previous encounters in the text or use dialogue from the text or create their own advice for the character.</p> <p><i>Purpose: analyzing problems, interacting with text, becoming more reflective about action in text, adding tension to imminent action, encouraging student commitment and involvement in text.</i></p> <p>Spectrum of difference/taking sides: <i>How this works:</i> This requires group members to place themselves physically on an imaginary line linking two alternatives, indicating their preference through their choice of position. An open mind is indicated through placing oneself in the middle. Discussions should follow regarding students' choice. Students should use information from text to support their stance.</p> <p>For example: <i>The Carpenter's Complaint: Edward Baugh</i></p>
Express a personal response about the actions of one or more characters and speculate about personal likely behaviour in similar situations	<p><i>The Carpenter</i> <i>Undecided</i> <i>Son of the deceased</i></p> <hr/> <p>Students offer informed explanations regarding their stance.</p>
Create questions to obtain information and clarify concepts and ideas while reading	<p>Voices in the head: <i>How this works:</i> Following the reading and discussion of a text, students work in groups and as a means of reflecting on the complexity of a difficult choice facing a character they speak as the different voices in the character's head. One student plays the role of the character and the other group members sit in a semi-circle behind the student.</p>
Identify the main events of plots and discuss ways in which the actions of characters determine story outcomes	<p>The students represent and speak aloud the possibly discordant thoughts in the character's mind at a particular moment. The character is free to directly interact with the voices and thus challenge the advice being offered; moreover the voices themselves may engage in debate with each other while the character listens in. When the situation gets to a climax all characters freeze in whatever position they are in. Class discussions on the issue at hand follow, guided by the teacher.</p>
Use information presented in texts to create simple points-of-view	<p><i>Purpose:</i> Reflection on events, influences and actions in character's life, critical analysis.</p>



<p>Listen to receive, give and carry out instructions/ directions appropriate to their developmental level</p>	<ol style="list-style-type: none"> 1. Host mock television shows about topics of interest(e.g. cooking, vehicle repair, sport, fashion, make-over sessions) 2. Engage in telephone conversations with different individuals (a teacher, a child, an elderly person, a pastor, the Prime Minister, a judge) and make announcements to different audiences 3. Introduce a speaker and thank a speaker 4. Word on the Street: conduct mock interviews with classmates who represent different individuals on the street and retell the information. (See examples given in number 2)
<p>Listen to make inferences, draw appropriate conclusions, find and explain main ideas in literary texts and the media.</p> <p>Follow common spelling generalizations (e.g. consonant doubling)</p>	<p>Footwork</p> <p>Students and teachers submit different topics of interest (place them in a box). Students create a checklist to determine quality of oral presentations. At a time determined by the class, students choose from the box and speak for a maximum of two minutes on the topic.</p> <p>Book Talk: Have students sit in groups and discuss texts as they relate to personal experiences. Discussions should centre on the features of the text, its content and personal response. See <i>sample rubric</i>- Give each group a copy of the rubric and discuss criteria with your students. Give specific responsibilities to each group member and monitor discussions.)</p> <p>Games: Jeopardy, TIC-TAC-TOE, Win, Lose or Draw, LINGO: these television games can be adapted to reinforce spelling, grammar, vocabulary and general content.</p>
<p>Listen attentively and respond appropriately in conversation about self.</p>	<p>Use proper etiquette (eye contact with audience, attention to speaker etc) based on audience and purpose to:</p> <ul style="list-style-type: none"> ▪ Talk about hobbies, interests, likes, dislikes, morals/values ▪ Present brief autobiographies ▪ Share personal experiences on different topics ▪ Talk about themselves in relation to other family members ▪ Introduce themselves and their peers to other persons as any of the following: pen pals, celebrities, politicians, participants in game shows, disc-jockeys ▪ Use games such as <i>Charades</i> and <i>Who Am I</i> to introduce or describe themselves and others



<p>Listen to discuss aspects of literary selections and other media.</p>	<p>Talk Shows: use popular radio and television talk shows, have class follow the conventions and share their views on given topics or the plot of a text, its setting, characters or even the treatment of themes. The teacher works as facilitator and either the teacher or the host of the talk show 'closes the programme' with final comments on the issue discussed. Students can use this activity to discuss the values and world views either implicitly or explicitly expressed in texts and share personal perspectives on these values and views.</p> <p>You be the Jury: Groups within the class prepare presentations for and against different situations, events, issues or characters in a text and the rest of the class serves as the jury to determine the conclusion of the matter. The class should follow normal court proceedings, including closing arguments. One suggestion would be to view a television drama series (e.g. Law and Order) to obtain a template. See <i>appendices for sample worksheets</i>.</p>
<p align="center">EXPRESSION OF RESPONSE TO TEXT</p>	
<p>Understand themes in texts and develop them according to their grade level.</p>	<p>A diorama. The "Diorama" denotes a three dimensional full-size replica or scale model of a landscape typically showing historical events, nature scenes, cityscapes and so on,. for purposes of education or entertainment. The Nativity Scene or Seascapes are good examples. Students can be encouraged to use dioramas to depict settings such as a court scene in <i>To Kill a Mockingbird</i>, , a scene from <i>Charlotte's Web</i> or a visual representation of a poem, and present oral explanations of their significance. Rubrics and checklists can guide the direction in which the presentations should head.</p> <p>Source: Diorama: Forty Rubrics to Assess Reading and Writing (Scholastic)</p> <p>Rewriting poems</p> <p>Have students rewrite studied poems using different forms of writing. This works particularly well for ballads and narrative poems. Students can present material in the form of newspaper articles or the script for a soap opera.</p>
<p>Prepare scripts for readers' theatre</p>	<p>Readers Theatre</p> <p>Definition: Readers Theatre is a strategy that showcases the power of language through interpretive reading activities, in which readers bring characters, story and even content area or textbook material to life</p>



<p>Read and analyze the patterns of organization in texts and determine their effectiveness based on the points made and the evidence given</p>	<p>through their voices, actions and words (Black and Stave, 2007). Readers Theatre improves oral communication skills, reading fluency, vocabulary, motivation and comprehension among other areas of language and literacy. It can be done in both an English language arts class as well as an English literature class. Students can use text from any genre, adapt the material to script and perform it as a group for a selected audience, including but not limited to classmates. Texts may include scene from a play, a selection in prose, a poem, a biography and such like. The use of Readers Theatre in the classroom facilitates the integration of all strands (speaking, reading, listening, viewing and writing) in the language arts classroom. <i>See appendices for further details.</i></p>
<p>Understand themes in texts and develop them</p>	<p>Textbook Circles: Students use assigned texts (including Literature texts) and engage in group discussions on the material. The tasks of the teacher include placing students in temporary groups so that they can engage in quality discussions through peer scaffolding. Groups should be formed strategically and students should be given specific and manageable portions of the text to predict, read and discuss. Anticipation Guides and Evaluation forms can be used to guide student-led discussions. <i>(See Sample Evaluation Form)</i> Some aspects that can be discussed in groups include: writer's craft-symbolism, themes, motifs, characters, plot, setting, style, language, tone, mood, symbols, and point of view. In the case of non-fictional texts, graphics and accuracy of information can also be discussed.</p> <p>Double Entry Journals: Students keep double entry journals that would guide their understanding of the text and provide access for teachers to assess how students are comprehending material being taught. On one side of the journal should be quotes, character traits, questions, phrases or statements posed either by the student or by the teacher. The other side should have students' comments or responses regarding the issues being discussed.</p> <p>Write letters to authors (and illustrators) where applicable</p> <p>Create a picture/photo that summarizes or analyzes the text.</p>



<p>Write different types of poems (limericks, acrostic poems) and thank you notes</p> <p>Identify and use words that appeal to the senses</p> <p>Make connections between specific typeface and purpose in text</p> <p>Read and explain simple factual pictorial communication such as posters, cartoons, advertisements, maps and charts, conventional signs and symbols</p> <p>Read and explain simple factual pictorial communication such as posters, cartoons, advertisements, maps and charts, conventional signs and</p>	<p>Prepare and present a studied text in the form of choral reading.</p> <p>Produce poetry in response to prose focusing on any aspect of text (character, plot, setting or the achievements of a biographical subject)</p> <p>Prepare and present book reviews on texts read</p> <p>Interactive Read-Aloud: This involves the teacher reading aloud to students, but both the teacher and the students think about, talk about and respond to the text. The teacher pauses at strategic points to demonstrate and engage students in text talk or to invite student interaction with text. Interactive read aloud can be done with the whole class and in small groups as well. (See appendices).</p> <p>Structure of Interactive Read-Aloud: Selection and preparation of text to be used in class (prose: newspaper article, poem, extract from a play etc). This is followed by an introductory opening. For example, “this passage is an extract from the novel <i>My Father, Sun-Sun Johnson</i>, written by C. Everard Palmer. Let’s talk a little about one of Palmer’s other books, <i>A Cow Called Boy...</i>” Hold brief discussions that focus on predictions for current text based on knowledge of previously mentioned text. Following the introduction, engage in the read-aloud. This has two facets: embedded teaching and text talk. Embedded teaching refers to the objectives the teacher wishes to achieve in the lesson and text talk refers to the intentional involvement of students in discussions about the text.</p> <p>The key is to be prepared for the lesson by planning the sequence of the lesson, while making allowances for the learning opportunities and actively eliciting responses from students.</p> <p>Critical Thinking about Advertisements: have students write about their favourite commercials/advertisements and explain why they like them. Show a video clip of a commercial. Guide-through questioning-students as they look for hidden messages, apparent messages, bias and propaganda techniques as well as emotional factors that cause students to like or dislike the advertisement. Following this activity, have students use these techniques to create their own advertisement</p>
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symbols

Determine the author's purpose

Respond to informational material that has been read, heard and/or viewed.

for an election, Valentine's Day, a sporting activity and such like.

Author's Purpose Activity: make a list of different types of reading material (e.g. newspaper, a canned food label, mail). Have students make a list of things they read on a daily basis. List these in one column and in the other, have students explain why they read these items. Point out that authors have different reasons for writing texts. These include *describing*, *explaining*, *comparing*, *informing*, *persuading* and *entertaining readers*. Have students explain why authors prepared the material brought to the class. For example: **Shopping:** *Describe:* your best shopping experience; *Explain:* directions to a mall; *Compare:* two different stores; *Inform:* through an advertisement; *Persuade:* someone to use online shopping; *Entertain:* tell a story/anecdote about shopping. Have students look at text being studied and determine what evidence is there to show why the writer is writing the piece.

Comparing and evaluating informational materials: distribute copies of articles that address the same issue and have students complete a chart like the one displayed. After the completion of the chart have students answer questions like the sample give in order to evaluate the material.

	Article One	Article Two	Article Three
Purpose of author			
Author Bias			
Questions after reading article			

Questions:

1. Did the author show his/her personal bias in any of the stories?
2. What assumptions did the author make of his/her audience?
3. What was the most dramatic difference in the articles?
4. Were the conclusions of the articles similar or different?
5. Did you find examples of opinion vs. fact?
6. Which article did you enjoy/understand/prefer over the others? Why?
7. How could public opinion be swayed one way or another after reading this article?



PRODUCING TEXTS FOR DIFFERENT PURPOSES AND AUDIENCES

<p>Generate writing ideas through discussion with others and from printed material</p> <p>Use organizational strategies (e.g. brain storming, lists, webs and Venn diagrams) to plan writing</p> <p>Develop a clear main idea for writing</p> <p>Develop a purpose and audience for writing</p> <p>Write and present biographies and autobiographies</p>	<p>Pre-writing/Brainstorming activities: Use <u>graphic organizers</u> to help students gather ideas. Listed below is a sample of such activities:</p> <p>A. Imagine any one of the following:</p> <ul style="list-style-type: none"> ▪ going to the market on a busy Saturday morning ▪ walking through the streets of Kingstown in the heart of the Christmas season ▪ an observer at Mardi-Gras <p>Determine if to picture the scenario as yourself or as one of the characters that you see. What happens at the scene? What is the conflict? How do different persons react to the same incident? What is the story that would come out of this brainstorming?</p> <p>B. Students and teacher bring in photographs of individuals at different stages of life. Students work in groups to discuss what the life of that person may have been or will be like based on what the photo does and does not show. Depending on the writing assignment, this can become the launch pad for a story or a poem. Remind students, when the actual writing commences that this is the first draft and the focus should be on content not structure at this stage. Critical Events can be adapted and used here also.</p> <p>C. Helping students use devices in their writing-mini lesson/brainstorming activity using similes: Engage in a whole class discussion about feelings/emotions. Have students talk about the different feelings they are having at that particular time. Have students work in teams or pairs and use colour and the senses to compare these emotions. For example:</p> <p><i>I am happy today and my happiness sounds like a bubbling stream.</i></p> <p>D. Students can also brainstorm in order to write bio-poems. For example:</p> <ul style="list-style-type: none"> ▪ Line 1 Your first name only ▪ Line 2 4 traits that describe you ▪ Line 3 Sibling of...(or son/daughter of) ▪ Line 4 Lover of...(three people or ideas) ▪ Line 5 Who feels...(three items) ▪ Line 6 Who needs...(three items) ▪ Line 7 Who gives...(three items) ▪ Line 8 Who fears...(three items) ▪ Line 9 Who would like to see...(three items) ▪ Line 10 Resident of (your community) ▪ Line 11 Your last name only.
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<p>Write simple creative stories</p>	<ul style="list-style-type: none"> • <i>Sample:</i> Shelly • Tall, lively, happy and friendly. • Daughter of Kevin and Kathleen • Lover of shopping, cartoons and music. • Who feels happiness with friends, frightened when alone and excitement when reading a book. • Who needs friends, fun and family. • Who gives help, inspiration and support. • Who fears pain, death and losing friends. • Who would like to see world peace, a cure for cancer and families that continue to love each other • Resident of Brighton, St.Vincent and the Grenadines • Bascombe. <p>Have students write and present biographical sketches based on interviews, information about authors and fictional characters and present them in class.</p> <p>Other Writing Activities <i>Another version is the Story Pyramid (also found in Comprehension Strategies section)</i></p> <p style="text-align: center;">Story Pyramid</p> <p style="text-align: center;">1. _____</p> <p style="text-align: center;">2. _____</p> <p style="text-align: center;">3. _____</p> <p style="text-align: center;">4. _____</p> <p style="text-align: center;">5. _____</p> <p style="text-align: center;">6. _____</p>
<p>Write focused paragraphs using topic sentences</p>	<p>1: A word that describes the main character i.e. man, woman, boy, girl 2: 2 words that describe another character 3: 3 words that describe setting 4: 4 words that best describe mood 5: 10 words to describe sequence of events. Omit conjunctions and articles 6: 20 words that summarize all the relevant details of what their story would be about (Give a chance to use 5 extra words if they were able to complete all the other levels). Students can share their ideas in groups and adjust accordingly before writing. <i>(Source: A Collection of Activities that develop writing skills, 2007)</i></p>
<p>Group related ideas into paragraphs and maintain a consistent form</p>	<p>Activity for topic sentence/paragraph unity: Use the idea of a fan or an umbrella and explain that sentences must relate to the topic sentence. Have students first select a group of already created sentences and try to make the paper fan by matching them to the topic sentence which</p>
<p>Use thesis statements, topic sentences and transitional</p>	



<p>words and phrases effectively Produce different types of texts for different audiences and purposes (cartoons, letters, speeches, posters, advertisements, thank you notes, sympathy cards etc)</p> <p>Compare and contrast important findings and select sources to support central ideas, concepts and themes</p> <p>Write simple reports</p> <p>Write for different audiences and purposes</p> <p>Write narratives, expository and argumentative selections that maintain a clear focus and point of view</p> <p>Use figures of speech effectively</p> <p>Write credible dialogue</p> <p>Demonstrate an awareness of language structures and features in context when producing narratives, descriptions and recounting background experiences</p>	<p>would be at the base of the fan. Following this have the whole class participate in some shared writing in which students provide supporting sentences that work with a given topic sentence. Sentences that fail to support topic sentence are removed and more appropriate ones are added based on class discussions.</p> <p>Use bumper stickers to guide thesis statements or topic sentences and have students provide supporting details. Examples include:</p> <ul style="list-style-type: none"> ▪ <i>Ignore the environment. It will go away.</i> ▪ <i>COMPOST: A rind is a terrible thing to waste.</i> ▪ <i>There is no PLANET B.</i> ▪ <i>Stop global warming or die frying.</i> <p>Create games and write instructions as to how to play them</p> <p>Prepare cartoon strips on different issues</p> <p>Write and present advertisements</p> <p>Build a story: <i>Somebody Wanted But So-Somebody</i>: characters, wanted: the character's goals or motivations but: something happened, the conflict in the story, so: how the story ends-the resolution of the conflict.</p> <p>Write (to) a pen pal/, a pen pal column, poems, letters, posters, blurbs, blogs, movie trails, sports articles, citations, speeches, news releases, newspaper articles, book reports, songs, sports column, recipes, articles for websites, different types of reports, biographies, autobiographies, arguments etc</p> <p>Have students use sections of a dialogue from a play and rewrite it in reported speech using a range of verbs to represent directions in dialogue.</p> <p>Give students a piece of descriptive writing from a novel or short story from which all the adverbs and adjectives have been removed. Have class rewrite the text adding adjectives and adverbs that would bring the text to life. Have students compare the original to their piece of writing and discuss the importance of using the most appropriate parts of speech to write effectively. The same activity can be done with figures of speech and verb forms.</p> <p>Write summaries (of interviews, events, accidents, functions and so on)</p> <p>Advertisements: Students are given a specified time frame in which to collect samples of advertisements that can be presented in the form of a project or display.' Buzzwords' can be highlighted and each persuasive tactic used in the advertisement must be explained. Some of the items collected can include: an envelope that has something free inside, a sample of direct mail that has been personally addressed</p>
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<p>Create text using the basic conventions of language to communicate effectively in all subject areas using reference materials and multimedia where appropriate</p> <p>Use the writing process (publishing)</p>	<p>to the recipient, coupons and so on.</p> <p>Use writing leads/prompts to start pieces of work. Writing leads can be in the form of a question, an exclamation, a quotation, a conversation, one word, an anecdote and they are expected to make the reader feel an emotion, laugh, wonder, connect with something. <i>For example: When I was young..., The rain never stopped falling that day...</i></p> <p>Do portrait writing: write clear paragraphs about characters. Specific emphasis should be placed on the individual's personality, how the person thinks or acts, what he or she looks like and how the writer feels about the person.</p> <p>Take and make notes</p> <p>Fill forms (application, immigration etc)</p> <p>Author's Chair: Not all students would want to share their writing but for those who do, the author's chair is an excellent format.</p> <p><i>The author's role:</i> the author chooses a piece of writing and faces the audience and shares what he or she has written. The author is careful to read at an appropriate classroom volume and in a phrased fluent manner.</p> <p><i>The audience's role</i> is to respectfully listen and accept the author's attempts. After the reading, the author makes requests for suggestions and general feedback.</p> <p>First responses are positive and the follow up comments are constructive. The content of the comments needs to be modeled by the teacher.</p>
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Teacher's
Tidbit...



At the end of the teaching experience, no teacher must ever have to say to a student:

“not only did I never teach you how to fish, I don't even think I showed you how to bait the hook.”

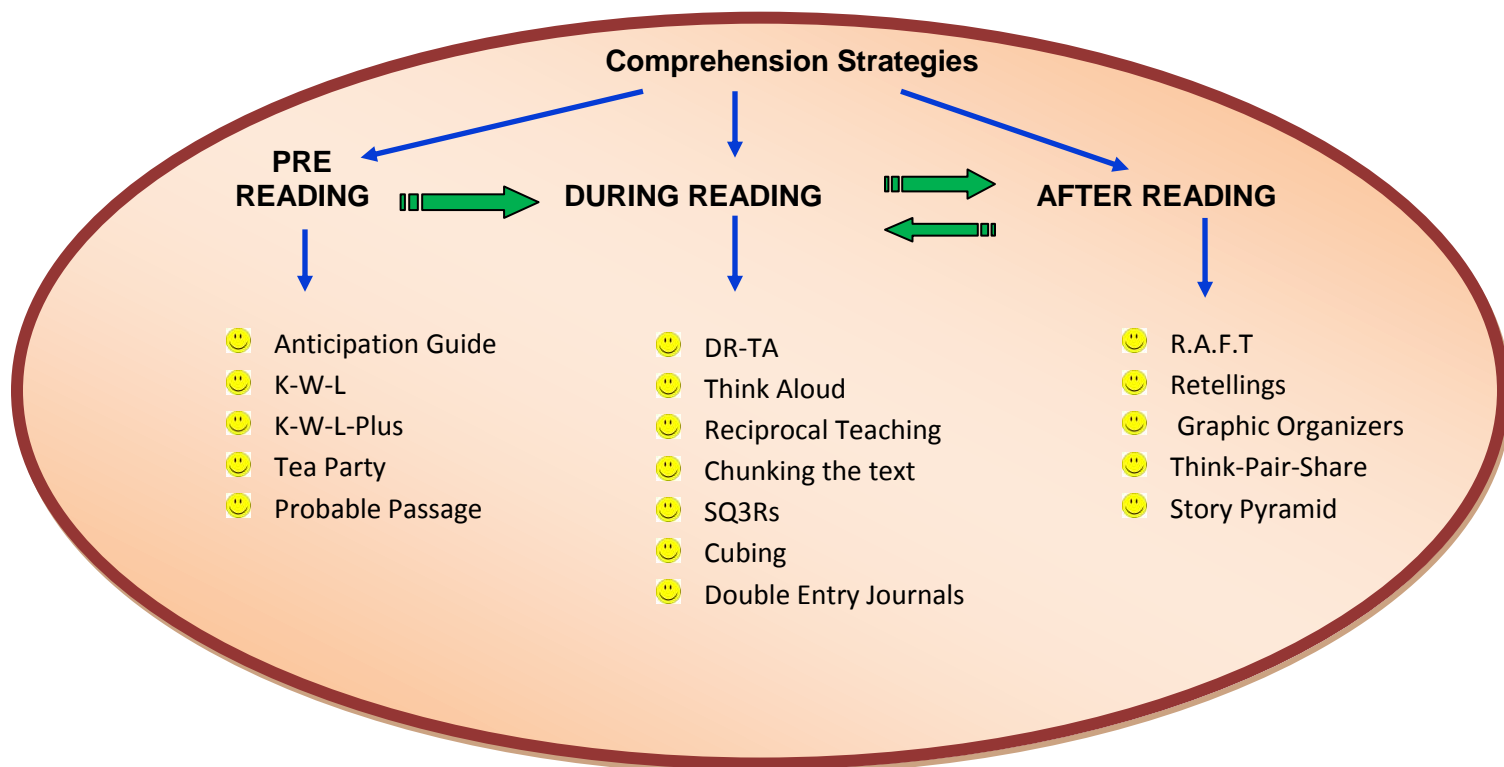
cited by

 Kylene Beers 

COMPREHENSION STRATEGIES



COMPREHENSION STRATEGIES: At a glance



In order to better address the needs of the diverse student population in our classrooms, the strategies listed can be used to aid comprehension at any grade. The following guidelines are noteworthy:

- ☐ Some strategies function at all three levels i.e. pre, during and after reading
- ☐ Strategies should be used with a clear purpose in mind. Teachers and students should know what these strategies are and determine the appropriate time for their use
- ☐ All strategies should be modeled to students
- ☐ Students should be given numerous opportunities to use these comprehension techniques in groups and independently



CATEGORY	STRATEGY	USE
Before Reading (Background/Prior Knowledge)	<i>Anticipation Guide</i>	<p>Choose a text. This strategy works well with any kind of text.</p> <p>Write several statements that focus on the topic of the text. Next to each statement, provide a place for students to indicate whether they agree or disagree with the statements.</p> <p>Have students complete the Anticipation Guide before reading. The guide can be completed by students individually, or in small groups. Remind students that they should be prepared to discuss their reactions to the statements on the anticipation guide after they have completed it.</p> <p>Have a class discussion before reading. Encourage students who have differing viewpoints to debate and defend their positions.</p> <p>Have students read the text. Encourage students to write down ideas from the text that either support their initial reaction to each statement, or cause them to rethink those reactions.</p> <p>Have a class discussion after reading. Ask students to review their positions on each statement and decide if they still maintain original positions. Have them explain their decisions using information from the text to support their positions. (See appendices)</p> <p>Source: Duffelmeyer, F. (1994). Effective Anticipation Guide statements for learning from expository prose. <i>Journal of Reading</i>, 37, 452-455</p>
	<i>K-W-L</i>	<p>The K-W-L: What I Know, what I Want to know, what I Learned. This strategy allows students to take inventory of what they already know and what they want to know. Students can categorize information about the topic and at a glance see what new insights they have gained.</p>



	<i>KWL-PLUS</i>	<p>Similar to the KWL. The Plus represents all the different extensions of this strategy. For example: W can be changed to N-what I Need to know; KWHL-How am I going to learn it (research/investigation); KWLS: what I Still want to learn; KWLU: how can I Use this information. To use this strategy:</p> <ul style="list-style-type: none"> • Identify ideas and concepts that students must get from a reading assignment and structure the lesson to ensure that students grasp these points • Introduce the KWL and model how to use it with a reading assignment (expository writing) • Individually, in pairs, or in small groups, students brainstorm what they already know about the KWL Plus topic. Encourage reluctant students to try to remember what they think they know • Display the information for the whole class. During class discussion, model how to organize and categorize information. • Lead the class into the next phase where students generate a list of what else they WANT to learn or questions they want answered. Continue to demonstrate how to organize and categorize their responses and how to use this information to set purposes for their reading. • Students read with the purpose of discovering the information to answer their questions or to verify their knowledge. They record what they learned in the L column. • Record and display information gained after reading, modeling how to reflect upon the entire learning experience. • Encourage students to decide what other information they would like to know about the topic and discuss why they are interested in this information. <p>(See appendices for sample sheet)</p>
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	<i>Tea-Party</i>	This is a whole class activity that has all students moving around the classroom. Teachers select material-vocabulary, phrases and sentences-from parts of a text to be studied and distribute them to the class. Students walk around and read each other's strips of paper to make predictions about what the text would be about. After about five minutes, students return to seats and the discussion regarding the vocabulary and sentence strips takes place. Students' suggestions are recorded on the board and adjustments/clarifications are made as the reading takes place.
	<i>Probable Passage</i>	<p>Probable passage allows students to activate their prior knowledge, see relationships, make inferences and form images about a text. The teacher presents students with key words. After discussing what the words mean students predict how they may fit into the text to be studied, and arrange them into categories according to their probable functions e.g. in a narrative/poem. Following the placement of the words, a prediction is made regarding the gist of the text to be studied. This is called the gist statement. As students go through the passage, adjustments, clarifications and further predictions are made.</p> <p>Words for which students do not know the meaning are placed in the unknown words category. Words can be placed in categories only once. In the last box, students write three or four questions they want answered.(See appendices)</p>



During Reading	DR-T-A	<p>DIRECTED READING AND THINKING ACTIVITY (DR-TA)</p> <p>The DR-TA fosters critical awareness by moving students through a process that involves prediction, verification, judgment, and ultimately extension of thought. It supports readers at all levels and can be used with texts from different genres. It also allows readers to self-assess their comprehension levels prior to continuing so that they can revisit difficult parts and clarify/clear up any confusing aspects.</p> <ul style="list-style-type: none"> • Always encourage free participation, especially when students are making predictions since this is a good place to see how students are relating to the text and where their understanding may be faulty. • When posing open-ended questions, allow for 'think time' instead of breaking the silence by splitting the question up. Allow students to collect their thoughts and to respond to the question. • For informational texts, analyze the material for its main and subordinate concepts. What are the relevant concepts, ideas, relationships, and information in the assignment? This content analysis will help determine logical stopping points while directing students through the text. • For narrative texts, determine the key elements of the story: the setting and the events in the plot. Once these elements are identified, decide on logical stopping points within the story. • In fiction, logical stopping points come at key junctures in a causal chain of events in the story line. The reader should have enough information from at least one preceding event to predict a future happening/event. The division of text in this manner is known as "chunking the text." • Have students take notes or mark information, examples, or evidence in the text that verifies or refutes their predictions. • Use questions such as the following: <ul style="list-style-type: none"> ◆ What do you think a story/reading with this title might be about? ◆ What do you expect will happen? ◆ Why do you expect this to happen? ◆ Could it happen in any other way? ◆ Which predictions do you agree/disagree with and why? ◆ What do you suppose this means? ◆ Why do you say so? ◆ Based on the last predictions and what you just read, is there anything that you would like to adjust/clarify/explain?
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		<p>Is there anything for which you now have a clearer understanding?</p> <ul style="list-style-type: none"> Discuss with students their predictions, answers, speculations, assumptions and have them reference the text for support and proof. This also serves as a way to promote the value of rereading. <p>Have students read the chunked text, stop as directed, and interact with them, in order to model the behaviour of good reading.</p>
		<p>Reading options can be varied by including silent reading paired reading, choral reading and listening to a recording.</p>
	Think Aloud	<p>THINK ALOUD: Thinking aloud allows others to see <u>what</u> you think by narrating <u>how</u> you think as you read text or discuss an idea. Often students are directed to read a chapter and take notes on important ideas. Knowing how to think about what is read and knowing what such thinking looks like is characteristic of good readers and facilitates comprehension.</p> <p>Teachers should consistently model the think- aloud strategy for students and ask them to use the strategy in order to shape their understanding.</p> <p>Another important outcome of modeling a think aloud is the realization that reading is complex. When the teacher models false starts, guesses, confusions, revisions, and questions he or she demonstrates the thinking/reading process.</p> <p>When we use the think-aloud technique, we <i>predict, describe, compare, make connections, monitor and correct, question, clarify, apply previous or new knowledge, identify what is important, troubleshoot and problem solve</i> and so on.</p> <p>To use this strategy, do the following aloud:</p> <ul style="list-style-type: none"> <i>Predict:</i> I wonder if..., I think that... <i>Picture the text:</i> From this part here, I can see that.... I think that..., I guess that... <i>Make comparisons:</i> This reminds me of..., This part is like..., This is similar to... <i>Monitor comprehension:</i> I don't understand this bit..., This part is difficult because...This confuses me because... <i>Decide how to fix the comprehension problem:</i> Perhaps I should reread...,I need to look this word up...Perhaps I should read on... <i>Make comments:</i> I like this because..., This is a sad part because...If you think about it... <i>Make connections:</i> This reminds me of ..., I knew that this part was wrong/right because <i>Question the text:</i> I wonder why the author...?, Is the character going to...?



	<i>Reciprocal Teaching</i>	<p>Reciprocal Teaching allows students to work together and “teach” each other as they assume responsibility for discussions. When using this strategy, teachers’ model the use of four comprehension activities – <i>generating questions, summarizing, predicting, and clarifying</i> – while leading a discussion. Students then assume the role of teacher.</p> <p>A key to the effectiveness of reciprocal teaching is the adjustment of the task as students experience difficulty. As difficulties occur the teacher provides assistance by discussing the task (i.e. read and think aloud). The teacher slowly withdraws support as the lesson progresses enabling the students to continue on their own. Steps to follow:</p> <ul style="list-style-type: none"> • Explain to students the concept of reciprocal teaching- that we learn best what we have to teach others. • Create appropriate questions related to the text. • Follow steps of DR-TA.(for modeling) • Form small groups and have students share and construct meaning of the text. One student in the group is chosen to be "the teacher" of the group. His/her responsibilities are essentially to facilitate the group’s task, progress, and time management. • During the discussion, it is crucial that each student cite reference points in the texts that are the focal point of his/her questions and/or evidence to clarify or support their questions and/or commentary. • The teacher spends his/her time circulating the room to visit each group’s discussion. He/she might ask a follow-up question to enrich the conversation. • Gradually decrease teacher support allowing students to increase their participation. Ask for “teacher” volunteers to lead subsequent discussions. • Monitor and refocus the instruction as needed. • Use discussion, quizzes, and observation to determine if material is understood. Observation should include monitoring the involvement of individual students and their responses. Use this to determine students’ levels of comprehension. • Use the jigsaw strategy and have groups use reciprocal teaching to share information. <p>See appendices or visit www.adrianbruce.com</p>
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	<p><i>Chunking the text</i></p>	<p>Chunking the Text provides students with the ability to break the text into shorter, more manageable units. This strategy enables students to read with more independence while reinforcing text organization skills and increasing text opportunities since students are reading shorter pieces and reflecting upon the content. Chunking the text begins with teacher modeling and instruction in determining appropriate “chunking” indicators (i.e., examples, transition words, and paragraphing) and leads to students’ independently chunking the text.</p> <ul style="list-style-type: none"> • Depending on the text, such as genre, length, structure, and type, determine how a text should be chunked (paragraphs, stanza, scene, chapter and so on). • Model the chunking of text using material similar to the ones to be read in class • Instruct students using the following sequence: examples and justification for when, why and how to use this strategy. • Allow students to use the strategy, scaffolding the instruction, until they master the skill • Through various discussion opportunities (small groups/whole class) have students evaluate the decisions made while utilizing the strategy. This will encourage them to extend this awareness of text features as they read. • Extend the strategy by rewriting or making notes or answering questions after completing a “chunked” text.
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	SQ3Rs	<p>SURVEY QUESTION READ-RECITE-REVIEW (SQ3R)</p> <p>Survey Question Read-Recite-Review or SQ3R is primarily used with selections from textbook or articles with headings. It provides a systematic way to approach <i>informational texts</i> prior to reading. It is designed to improve comprehension of new or difficult texts. Recognized as a study strategy, SQ3R can be used with a number of subjects and is not limited to reading since these skills – questioning, reflecting and reviewing – assist students with comprehending both print and non-print text.</p> <ul style="list-style-type: none"> • Survey: Survey the reading selection, focusing on any major textual features and graphics (e.g., headings, graphs, maps, tables, font size and type) that provide a quick clue to the content. Give special attention to the introduction, especially the opening and concluding paragraphs. • Question: Formulate questions from chapter and section heading and the surveyed material. • Read: Read the selection, answering the questions formed in the earlier steps. Questions should be revised as necessary or new ones created as reading occurs. • Recite: Immediately after completion of the reading assignment students should retell the text in their own words, silently, orally, or in writing. This allows students to process the information and to make deeper connections. • Review: Survey, summarize, connect, and reflect upon the chapter/passage/poem again. Encourage students to speculate why they could not answer questions (e.g., not well written, still not clear on material read) • As students become proficient with this strategy, they move to higher levels of thinking. To prompt students towards this goal, consider a jigsaw, group or class discussion to reflect on what they learned and how they learned it. • To encourage students, this strategy can be used to assist in making meaning from other types of text - pictures, graphs, tables, and/or web pages. <p>See appendices for example</p>
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	<i>Cubing</i>	<p>This strategy can be used during and after reading texts. Students explore a topic from six dimensions/viewpoints. They:</p> <p>Describe: character (personality & physical appearance), setting etc</p> <p>Compare: characters, actions, setting, themes, general information, processes etc. comparisons can also be text to self.</p> <p>Associate: the issues, themes, characters, settings, main ideas to something else and explain why they make those associations</p> <p>Analyze: themes, topics and critically assess them</p> <p>Apply: apply the theme, issue, topic and say how it can be used or what can be done with it</p> <p>Argue: take a stand for or against and list reasons to support the stand taken</p> <p>The teacher's task is to choose a topic or section of a text being studied and divide students into groups. Students work in six small groups and each group focuses on one aspect of the cube as it relates to the text. Students brainstorm and gather ideas and responses based on what they are reading or have read and make presentations to the class. Presentations can be done orally or can be written.</p>
	<i>Double Entry Journals</i>	<p>A double-entry journal is a type of reading log. A page is divided into two columns. In the left, students write quotes from the texts being studied and in the right they reflect on each quote. This can be done through making a reaction, responding to a question or making some connection.</p>



After Reading	<i>R.A.F.T.</i>	<p>R.A.F.T: This strategy integrates <i>reading and writing</i> in a non-traditional way. It asks that students take what they have read and create a new product that illustrates their depth of understanding; it may be used with fiction or nonfiction texts. The format is flexible and offers limitless opportunities for creativity and authenticity for both the teacher and the students.</p> <p>Role: In developing the final product, what role will the students need to “take on”? Writer? Character (in the novel)? Artist? Politician? Scientist?</p> <p>Audience: Who should the students consider as the audience for the product? Other students? Parents? Local community? P.T.A.? Other characters in the text?</p> <p>Format: What is the best product that will demonstrate the students’ in-depth understanding of their interactions with the text? A writing task? Art work? Action plan? Project?</p> <p>Topic: This is the <i>when, who, or what</i> that will be the focus/subject of the final product. Will it take place in the same time period as the novel? Who will be the main focus of the product? What event will constitute the centerpiece of the action? (See appendices)</p>
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	<i>Retelling(s)</i>	<p>Retelling provides an opportunity for readers to process what they have read by organizing and explaining it to others.</p> <ul style="list-style-type: none"> ▪ Having a student retell allows a teacher to assess a student's understanding. ▪ Retelling allows teachers to gain insight into what a student views as important and also how the student organizes information. ▪ A checklist of what is to be covered is helpful as the student retells the text. ▪ This strategy can determine whether the student knows the main idea, can make inferences, identify concepts, make generalizations, and connect to the text. ▪ When introducing retelling, clearly explain to students the steps of how to retell and why it is important. ▪ Model it for students. While modeling, comment on how one determines what to include in retelling, why it is performed a certain way, or why a particular strategy (e.g., graphic organizer) is used in supporting the retelling. ▪ Have class create a rubric for the assignment to be used by the reteller and the audience. It can guide the discussion and improve the reteller's performance.(See appendices for sample)
	<i>Graphic Organizers</i>	<p>Graphic organizers come in several forms. Explore those that might help students meet specific goals and make modifications if necessary. They can be used before, during and after reading different types of texts. Use graphic organizers to help students:</p> <ul style="list-style-type: none"> • Classify ideas, words, characters, events prior to writing about or discussing a text. • Organize a sequence in a process. • Take parallel notes – (e.g., comparing predictions to what actually happened in the text, explain quotations etc) • Identify what is important in a text. • Examine and understand the organizational pattern of the information or story. • Develop students' skills and strategies. Model how organizers might be used and how to select one to meet specific purposes. Begin the process of allowing students to select their own graphic organizers, encouraging them to reflect/justify their selections. <p>(See appendices for samples.)</p>



	<i>Think-Pair-Share</i>	<p>Think-pair-share is a strategy whereby students think alone for a specified amount of time in response to a question posed by the teacher. Students then form pairs to discuss their ideas, and after this, share responses with the class. Think-pair-share is used to help students check their understanding and provide opportunities for review of material.</p>
	<i>Story Pyramid</i>	<p>This strategy is used to summarize different types of texts following a reading and discussion. It works as follows: On line</p> <ol style="list-style-type: none"> 1. Write the name of the main character 2. Two words describing the main character 3. Three words describing the setting 4. Four words stating the story problem 5. Five words describing one event in the story 6. Six words describing a second event 7. Seven words describing a third event 8. Eight words describing the solution to the problem <p style="text-align: center;">Story Pyramid</p> <p style="text-align: center;">1. _____</p> <p style="text-align: center;">2. _____</p> <p style="text-align: center;">3. _____</p> <p style="text-align: center;">4. _____</p> <p style="text-align: center;">5. _____</p> <p style="text-align: center;">6. _____</p> <p style="text-align: center;">7. _____</p> <p style="text-align: center;">8. _____</p> <p>Have the students fill in the pyramid with the information asked for below. The more the students work with this activity, the easier it will become. Have the students write a sentence for each line using the number of spaces as the number of words for each sentence. Then they can write a sentence for each space for each line.</p>



Teacher's
Tidbit...



The beautiful part
of writing is
that you don't have
to get it right the
first time, unlike say,
a brain surgeon."

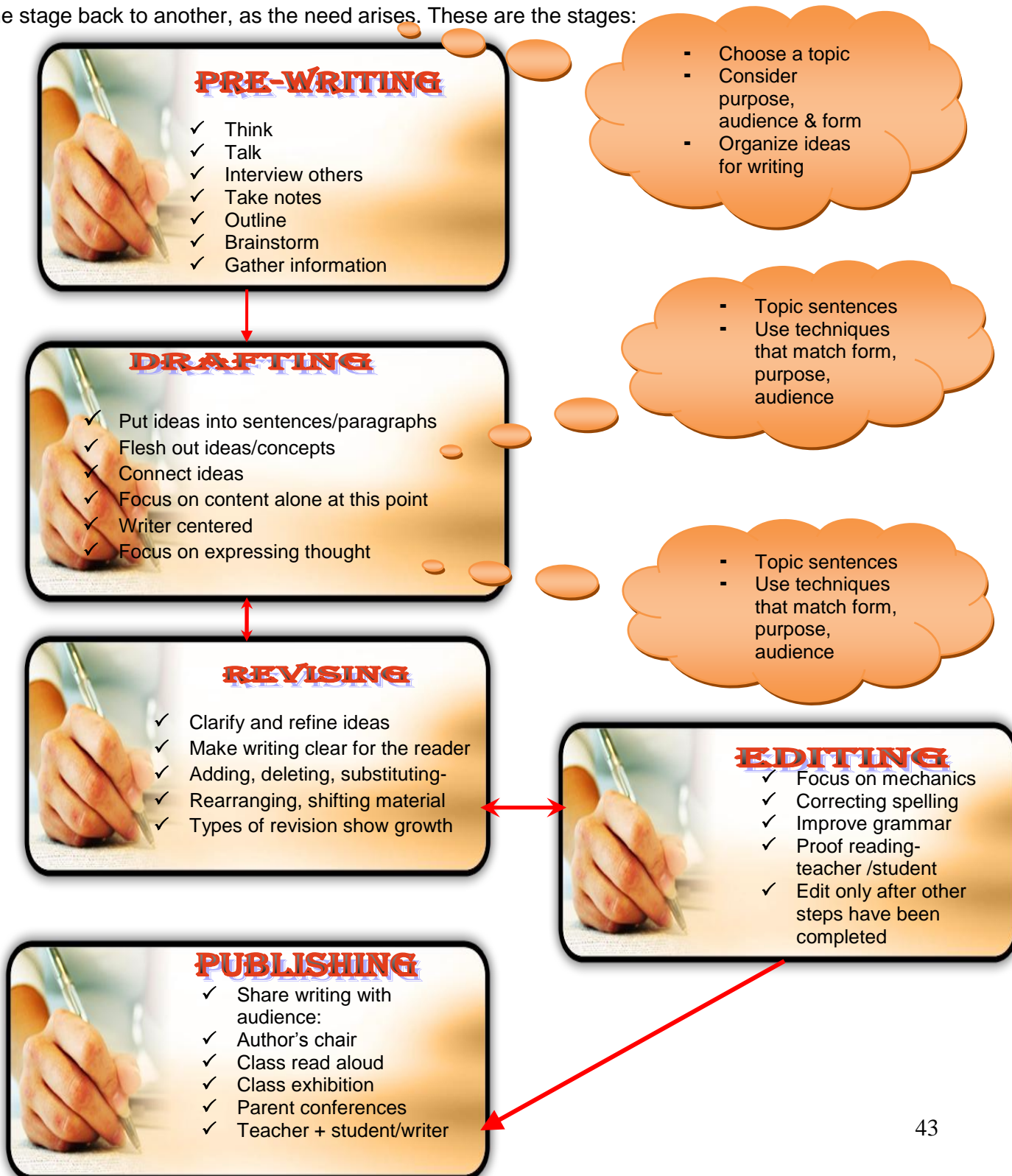
✎ Robert Cormier ✎

Let the process begin...

THE WRITING COMPONENT

THE WRITING COMPONENT

Writing is a complex activity that cannot be completed successfully in one sitting. One of the ways in which students can be guided in the development of effective writing skills is through the **writing process**. This approach addresses writing instruction in a manner that moves from sole focus on the product to equal emphasis on the process - what students think and do as they write (Tompkins, 2000). It is essential that students be taught that this process is flexible and that they can move from one stage back to another, as the need arises. These are the stages:





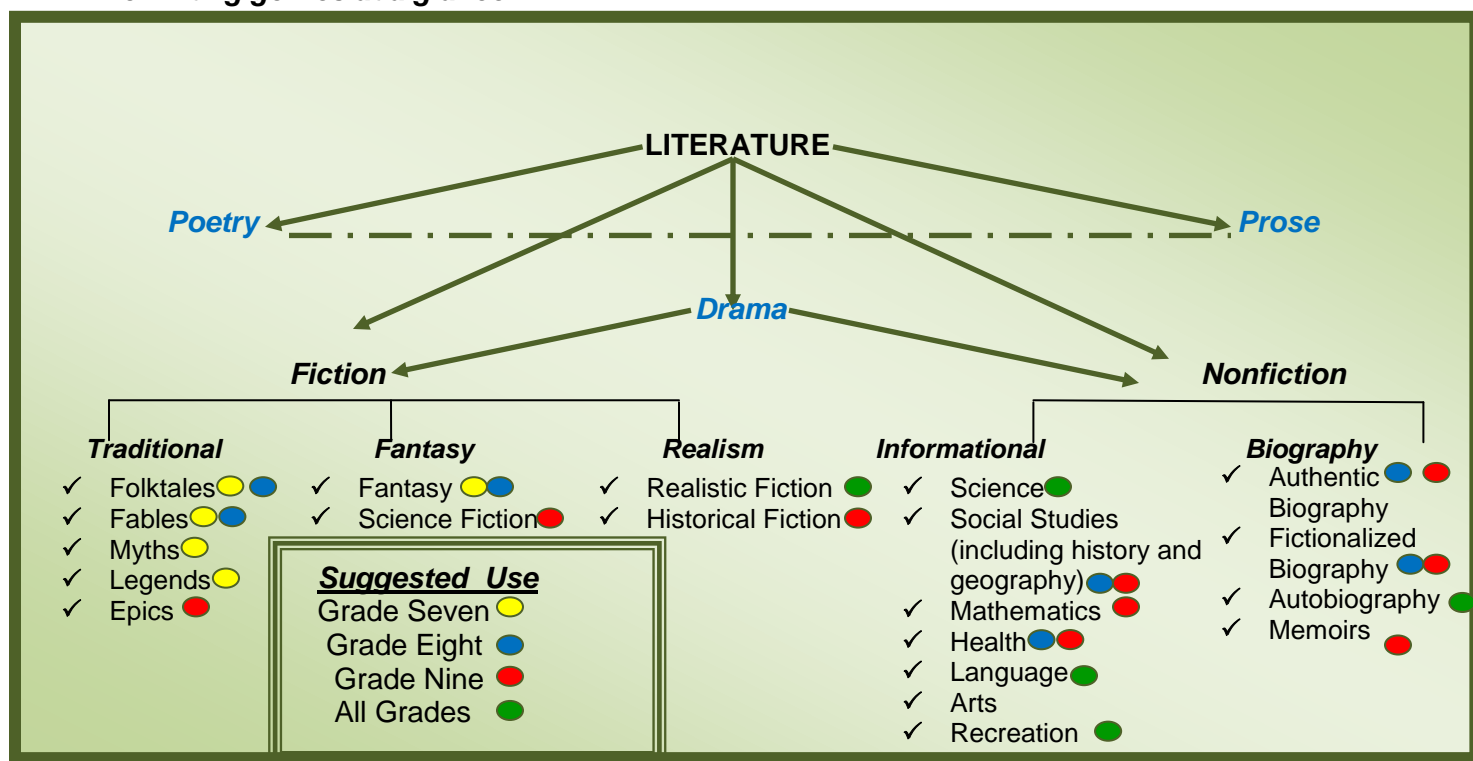
A QUICK OVERVIEW OF THE DIFFERENT GENRES

The English Curriculum is geared toward improving self-expression, proficiency in writing and aesthetic appreciation of language among students. Every effort must be made to marry instruction for external exams, to the developing of writing skills among our students. The English classroom should provide opportunities for students to develop their craft as poets, playwrights, authors and such like. In other words, the teaching of writing should be based on an integrated approach that facilitates the standards required by external examinations; and that remains an applicable, authentic and practical experience for students. Teaching writing should seek to expose students to the different genres through which they can express themselves and find hidden talents! It is hoped that using this as only one of the many approaches; the writing experience would become much more rewarding for both teachers and students.

In order to accomplish this feat, deliberate decisions have to be taken regarding the teaching of writing in the lower grades (7-9). This means that students need to be given greater exposure to different genres since this exposure can play the dual role of preparing for exams as well as making students more rounded readers and writers.

Presented below are examples of how this marriage can be made.

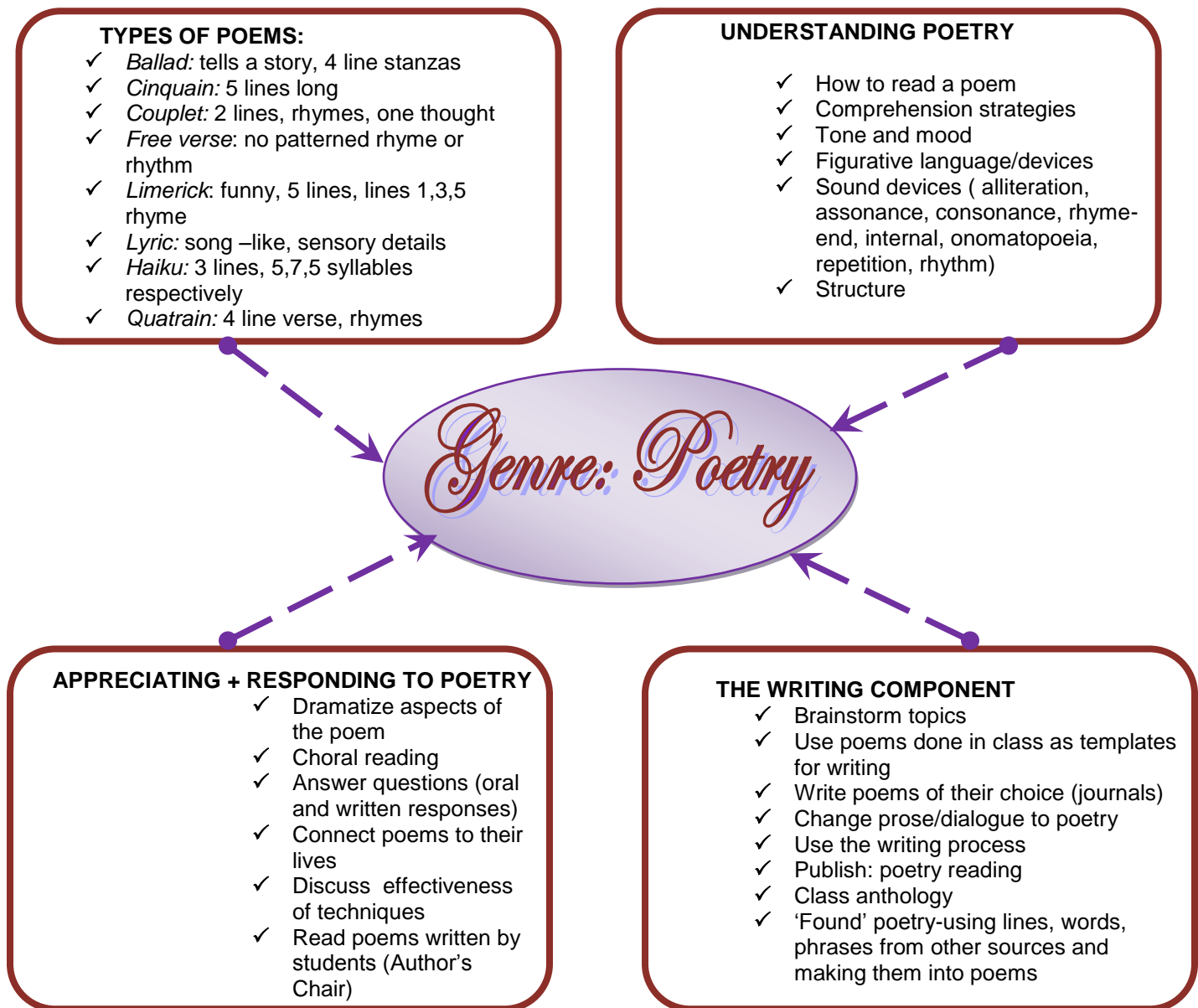
The writing genres at a glance



Adapted from: *Guiding Readers and Writers* (Fountas and Pinnell, 2001)



The following guidelines facilitate the teaching of writing at grades seven through nine, using different genres. Following each outline is an example of how classroom materials can be used to build on students' writing skills.





SAMPLE GUIDE: LESSONS ON POETRY

What is orange?

Orange is a tiger lily,

A carrot,

A feather from

A parrot, a flame,

The wildest colour

You can name.

Orange is a happy day

Saying good-bye

In a sunset that

Shocks the sky.

Orange is brave

Orange is bold

It's bittersweet

And marigold.

Orange is zip

Orange is dash

The brightest stripe

In a Roman sash.

Orange is an orange

Also a mango

Orange is music

Of the tango.

Orange is the fur

Of the fiery fox,

The brightest crayon

In the box.

And in the fall

When the leaves are turning

Orange is the smell

Of a bonfire burning...

Mary O'Neill

TWILIGHT

I dance upon the brink of day

And try to keep the night away.

I stand between the dark and light

And ere the sun dives out of sight

I borrow from his flaming rays

The splendor of a million days.

The rainbow in my hand I hold-

Vermillion, russet, orange, gold!

I strive to light the darkening sky;

The day, I say it shall not die!

For who has seen the night so gay

He would not change it for the day?

And though I lose the uneven fight,

I fill the inky sky with light.

But countless eyes at night must play

Where only one has ruled the day.

J.W. Harper Smith



Grade: Seven

Duration: 2 weeks (can be adjusted accordingly)

Learning outcome: Personal response to literary text and media

Achievement Indicators:

- Listen to express likes and dislikes about literary pieces
- Identify supporting details from texts
- Listen to and create poetry with different rhythmic patterns
- Participate in oral presentations of literary selections
- Use figures of speech

Objectives: Students will:

- Make predictions about poems
- Read poems using punctuation marks
- Use DR-TA and Think-Pair-Share to comprehend poem
- Review and provide examples of personification and alliteration in the poems
- Explain what is a metaphor
- Work in groups of three to summarize and present a reading of the poems
- Write responses to the poems
- Use *What is Orange?* or *Twilight* as a template for prewriting and first draft of a group poem
- Use description in writing
- Submit revised and edited versions by 2nd week of lessons on this topic
- Write responses to teacher provided questions on the poems
- Use the simple present tense in oral and written form

SESSION ONE

Before Reading Activities

1. Students brainstorm about feelings associated with different colours. Teacher notes responses on chalk board.
2. Teacher distributes strips of paper to be used in Tea-Party activity (see Comprehension strategies) – words to be used: *tiger lily, sunset, brave, goodbye, bitter sweet, feather, leaves, smell, burning, orange, mango*
3. Students have whole class discussion and then make predictions which the teacher notes
4. Lesson introduced and objectives for that class stated
5. Teacher models reading of poem to students
6. Students read poem fluently based on teacher's guidance and instruction

During Reading Activities

1. Students look at general predictions and based on initial readings of poems determine if they were correct.
2. Teacher introduces strategy: DR-TA (see Comprehension strategies) and explain how and when it is used.
3. Teacher models strategy to the class
 - a. Read from beginning to "...you can name."
 - b. Pause and have students retell this portion of the poem in their own words



- c. Have students comment on predictions listed on chalkboard and make adjustments where necessary.
- d. Continue this process to the end of the poem.
- e. Pause at appropriate sections to confirm or adjust predictions, discuss vocabulary and punctuation.
- f. Sample questions/guidelines to be used at the appropriate stop points include:
 - i) Read the lines that describe things that the poem says are orange.
 - ii) Why do you think the poem says '*orange is the wildest colour you can name*'?
 - iii) What do you suppose the lines "*Orange is a happy day /Saying good-bye/In a sunset that/Shocks the sky*" mean?
 - iv) According to the poem, what time of day is orange? Read the lines that give you the answer.
 - v) What smell is orange according to the poem?
 - vi) What sound is orange?
 - vii) What taste is orange?
 - viii) What kind of behaviour can be described as orange? Do you agree with the poet? Why? Why not?

After Reading Activities

1. Students summarize the content and meaning of the poem
2. Students work in pairs or groups of three to determine and practice different ways in which the poem can be read. For example:
 - a. choral reading
 - b. echo reading
 - c. leader and chorus
 - d. small groups

SESSION TWO

Before Reading Activities

Students review the poem: summary and reading- using spider graphic organizer

During Reading Activities

1. Teacher reviews the DR-TA and models it again to explain metaphor
2. Students use Think-Pair-Share (see Comprehension strategies) to explain the comparisons that form the metaphor (Some things are coloured orange others are not. These things are like orange. When a comparison is hidden or not stated outright in this way we call it a metaphor. Students identify metaphors in poem: Say in each case whether the poet is using a metaphor or not.)
3. Teacher reinforces the use of the simple present tense

After Reading Activities

Students respond to teacher selected questions on the poem (to be graded)



SESSION THREE

Before Writing Activities

1. Students read the poem *What is orange?*- whole class reading
2. Students review metaphors and simple present in the poem.
3. Students brainstorm about the emotions, things and concepts that they associate with different colours and select the subject/topic on which they would write.

During Writing Activities

1. Teacher talks about the general characteristics of poems (determine type e.g. ballad, free verse)
2. Teacher and students engage in shared writing and create a sample poem using *What is orange?* as a template
3. *Students use simple present, at least one metaphor and another device they already know*
4. *Class prepares a rubric that would guide what the final product looks like.*
5. *Students go through the writing process. The duration would be dependent on students' performance and teacher discretion.*

After Writing Activities

This would only take place after students have gone through the writing process. Students can have a poetry reading of the poems created as well as the one covered in the class. If students have other poems of a similar theme they can also read those. This is also an excellent time for teachers to encourage an appreciation of poetry by reading different ones to the class. Ensure that emphasis is placed on students' work and the celebration of it.

SESSION FOUR

Before Reading Activities

1. Use the tea-party activity to have students make predictions about the poem *Twilight*.
2. Teacher models the reading of the poem
3. Students read the poem among themselves
4. Teacher rereads poem with the class using echo reading or choral reading

During Reading Activities

1. Teacher models DR-TA and think aloud to class for a part of the poem
2. Students work in pairs to use the strategies to respond to poem
3. Students look for devices used in the poem
4. Students question and clarify aspects of the poem as they read

After Reading Activities

1. Students respond to questions posed by teacher and provide evidence to support their responses. Sample questions include:
 - a. To whom does "I" refer in the poem?
 - b. What time of day is the poet describing? How do you know?



- c. What mood is expressed in the poem? What words or expressions suggest this mood?
 - d. What does this line suggest? "The rainbow in my hand I hold".
 - e. What are the various colours in the poem? To what sense does the writer appeal most?
 - f. To what does the expression "countless eyes" refer?
2. As an extended activity, students can use either personification or an event/scene such as twilight and create their own poems using the writing process and the devices covered in both poems.
 3. These poems can be used to build on students' prior knowledge of descriptive writing. Emphasis can be placed on the senses and students can focus on the excerpts from *The Story of my Life* by Helen Keller and *The Year in San Fernando* by Michael Anthony (see Comprehensive English Course Book 1) to do some descriptive writing.

Grade: Eight

Duration: 2 weeks (can be adjusted accordingly)

Learning outcome: Personal response to literary text and media

Achievement Indicators:

- Use figures of speech in conversations
- Listen to express likes and dislikes about literary pieces
- Identify supporting details from texts
- Listen to and create poetry with different rhythmic patterns
- Participate in oral presentations of literary selections
- Use figures of speech in writing
- Speak using appropriate intonation
- Make postcards, posters, blurbs, blog, advertisements and different types of texts for different audiences
- Compose simple jingles
- Write different types of poems (limericks, acrostic poems) and thank you notes
- Design cartoons
- Use the language and imagery created by writers to acquire meaning

Objectives: Students:

- Make predictions about poems
- Read poems using punctuation marks
- Use Reciprocal Teaching and Think-Pair-Share to comprehend poem
- Review and provide examples of personification and similes in the poems
- Explain what is a metaphor
- Work in groups of three to summarize and present a reading of the poems
- Write responses to the poems
- Use Dowry or *A City Park as a template for prewriting and first draft of a group poem*
- Use description in writing
- Submit revised and edited versions by 2nd week of lessons on this topic
- Write responses to teacher provided questions on the poems
- Use the simple present tense in oral and written form

**Dowry**

I have nothing in my hands,
Nothing;
But I give to you
Clear, cool water under bended bamboos;
I give you trees-
Tropic trees...
Evergreens,
And I bid them blossom out into glory for you.
I bring you the fresh gold of oranges
And pineapples;
I give you mangoes...
Mangoes jeweled with the night's dew
To gather in your bosom;
I give you hills with plaited hair,
Valleys to wander in...
To wander long with me
Red-tipped lily tubes,
The strange fragrance of the wind,
The tremble of green palm fronds in the sun.

I give you birds,
The sea-gulls' cry,
The cannonade of hummingbirds' colours...
Emerald and green and gold and cobalt.
I give you song...
The wind's song
And the birds' song
And the deep tone of the sea;
I give you the sweet trance of the faraway
notes
Of the waves...
Green waves.
And the thunder of the gold and red of the sky
Clapping in the west in the evening;
And I decorate
My heart with white and blue pennons of love
And give to you.

Harold M. Telemaque

from **A City Park by Alter Brody**

Timidly
Against a background of brick
tenements
some trees spread their
branches
Skyward.
They are thin and sapless,
They are bent and weary-
Tamed with captivity;
And they huddle behind the
fence
Swaying helplessly before the
wind,
Forward and backward.
Like a group of panicky deer
Caught in a cage.



SESSION ONE

1. Students discuss the following questions in groups of four and then share findings with the entire class:
 - a. What is your community like?
 - b. What do you like and dislike most about it?
 - c. How would you describe the physical surroundings in your community?
 - d. What is the most outstanding feature about where you live?
 - e. What are you most pleased about?
2. Teacher engages class in whole class discussions about responses and then introduces the poem *from A City Park* by simply reading it to the class.
3. Students are asked to come to first hand conclusions about the content of the poem
4. Class engages in reading of the text using different forms: echo reading and whole class.
5. Students identify all the words that tell about the 'personality' of the trees
6. Teacher guides class through comprehension by using the think-aloud strategy
7. Students use information gathered from discussion about words in poem and use the think-aloud strategy to complete the reading and understanding of the poem
8. Students and teacher use spider map to write about the feelings, actions associated with the trees as well as a quote to support their statements
9. Following feedback from class, teacher explains and reviews personification and simile
10. Students re-read poem following class discussion on meaning
11. Teacher assigns questions to which students must respond individually and in writing
12. Students compare trees in their communities or near to them to the trees discussed in the poem and share their feelings about the treatment of trees and the environment.
13. **Writing activity:** students use the writing process and create poems to celebrate trees or write a poem to these trees based on how they feel about the treatment given to them.
(Teacher selects type of poem that should be given focus)

SESSION TWO

1. Teacher and class review poem from the last session through retellings and graphic organizers
2. Students review positive aspects about their respective communities and share them with the whole class.
3. Teacher draws students' attention to an advertisement about the beauty of St. Vincent and the Grenadines
4. Students share feelings about the advertisement and comment on whether it matches what they know of St. Vincent and the Grenadines. Teacher discusses what makes them feel the way they do about the advertisement.
5. Students comment on the language used, the images created, and mood presented in the advertisement.
6. Teacher presents scenario in which someone from Alaska was coming to St. Vincent and the Grenadines. Teacher provides a description of Alaska that clearly contrasts the content of the poem to be studied and then introduces the name of the poem
7. Class discusses the meaning of dowry and makes predictions about the poem **Dowry**
8. Teacher reads poem to class
9. Students use the DR-TA and think-pair-share (see Comprehension Strategies) to determine what poet means at different points of the poem
10. Students use a graphic organizer: cluster word web to connect the different gifts being offered and how the persona feels about them/the island (see appendices)
11. Students discuss the two opening lines of the poem in contrast to the rest of the text.
12. Whole class discussion on cluster word web.



Sample Advertisement

The Government and people of St. Vincent & the Grenadines extend a warm welcome to all visitors to our islands. The excitement and pleasure to be derived from visiting us can never be fully expressed; they must be experienced. From the tumbling waterfalls of Baleine, to the serenity of a secluded Grenadine isle...there's everything here to remind you of nothing but beauty and tranquility. We invite you to share the treasures of our country: friendly people, peaceful surroundings, beautiful scenery and best of all...we are

EXCLUSIVELY CARIBBEAN.



SESSION THREE

1. Teacher reviews the meaning of the term mood in poetry.
2. Students participate in whole class rereading of the poem and comment on portions that impressed them
3. Students work in groups of six to prepare a reading of the poem for different audiences (teacher supplied and student presented.) These may include: *the opening of Tourism week in St. Vincent and the Grenadines, presentation by all participants in the Miss Carnival pageant, a cultural presentation at CARICOM Heads of Government meeting in St. Vincent and the Grenadines, Independence celebrations by Vincentians residing overseas*). Students are free to create/use any musical accompaniment they wish.
4. Building on the content of the poem, teacher presents mini-lesson on advertisements: purpose, language used, audience
5. Students prepare two of the following: *a brochure, a cartoon, an acrostic poem, a quatrain, lyric, a letter of invitation or a thank you letter from someone who has visited St. Vincent and the Grenadines*
6. Teacher focuses on aspects of grammar and mechanics required for this type of writing
7. Teacher takes students through the writing process
8. Class prepares a rubric that would assess the oral and written presentations.

Grade: Nine

Duration: 2 weeks (can be adjusted accordingly)

Learning outcome: Personal response to literary text and media

Achievement Indicators:

- Participate in oral presentations of literary selections
- Speak using appropriate intonation
- Listen to make conclusions orally about literary texts and the media
- Use supporting details draw conclusions from text
- Listen to suggest how word choice, intonation, supporting details and such like affect purpose, audience and effectiveness
- Determine meaning of words using context clues
- Compare and contrast themes and techniques in text



- Comment on the effectiveness of writer's techniques
- Use graphic organizers to synthesize and analyze information
- Use appropriate strategies to make systematic comparisons between different texts (e.g. novels i.e. plot, setting, characters, themes, arguments etc)
- Write poems based on themes
- Develop a purpose and audience for writing
- Use figures of speech effectively
- Convey different moods and tones in writing
- Construct different types of poems (lyric, haiku, cinquain, sonnets, etc)

Objectives: Students:

- Make predictions about poems
- Read poems using punctuation marks
- Use Reciprocal Teaching to comprehend poem
- Explain and comment on the effectiveness of the devices used in the poems
- Compare the content and structure of both poems
- Discuss the tone and mood in both poems
- Work in groups of three to summarize content and present a reading of the poems
- Write responses to the poems
- Use Dowry or *A City Park* as a template for prewriting and first draft of a group poem (allow for freedom of choice for content or form of poem)
- Use description in writing
- Submit revised and edited versions by 2nd week of lessons on this topic
- Write responses to teacher provided questions on the poems

**Elsa's Version**

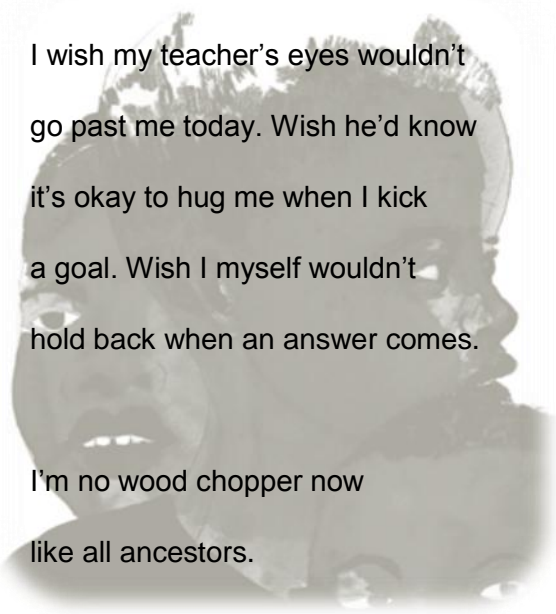
Lawd God
I tired fe hear it
I tired fe hear it
so till.
All dem big talk:
'Women are our natural resources
Women are the backbone
of this country'
Me no bone inna
no body back
nor rib outa
no body side.
Is who dem tink
dey a go fool
while dem still a
treat we to no-count wages.
An we shouldn't mind
dat we riding fine
in nuff dutty song
a boom shaka boom
pon every street corner.

You rass man
stop putting we down
in dutty song or
high-up editorial.
You can confuse, abuse
an mess wid you own self
till you good an ready
to deal wid I as
a real somebody.

Till dat day come

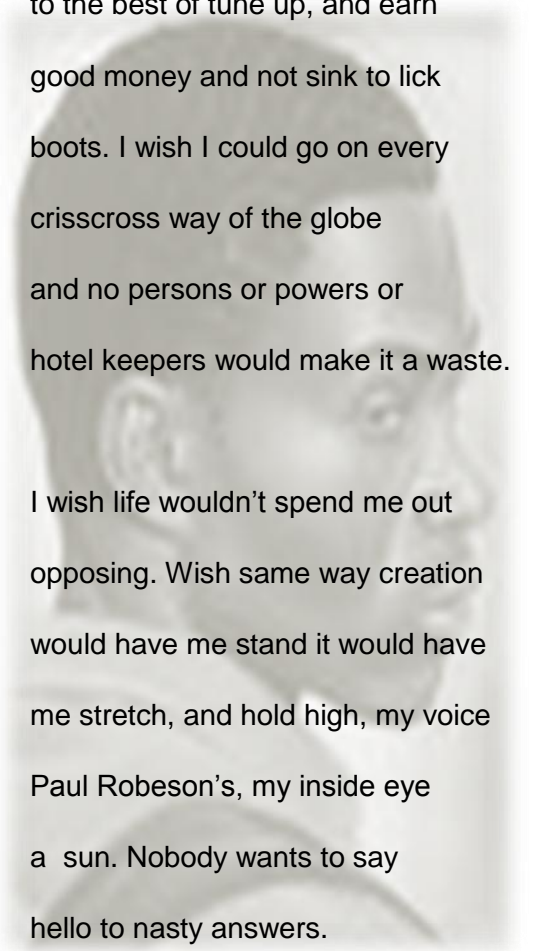
Lef me alone
an me modda
an me sista
an me gal-pickney.

Christine Craig
A World of Poetry

***Dreaming Black Boy***

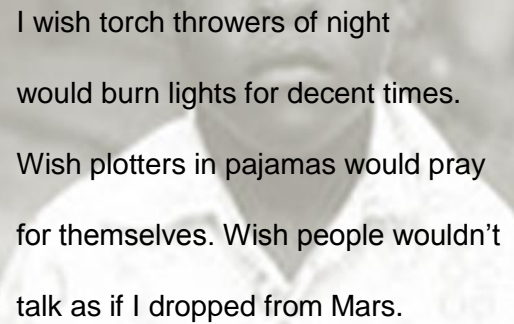
I wish my teacher's eyes wouldn't
go past me today. Wish he'd know
it's okay to hug me when I kick
a goal. Wish I myself wouldn't
hold back when an answer comes.

I'm no wood chopper now
like all ancestors.

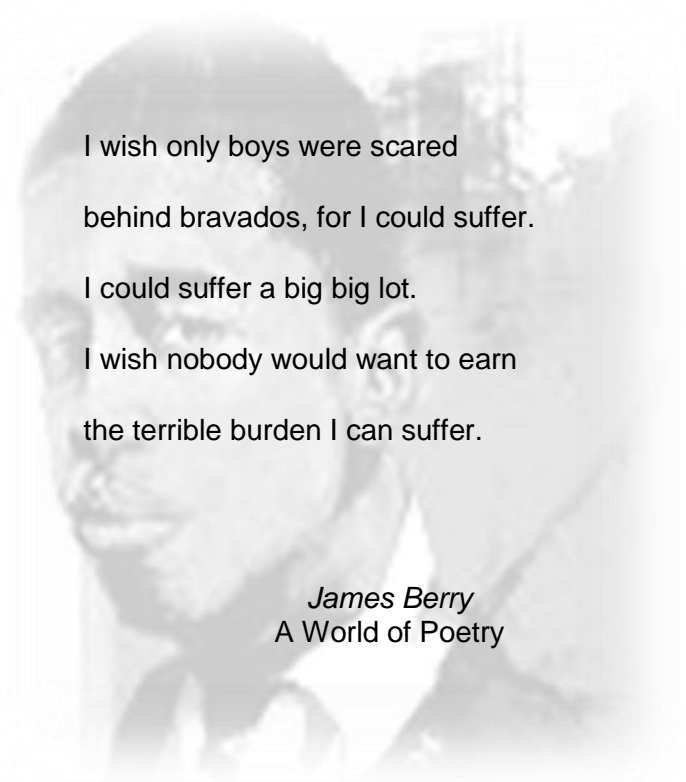


I wish I could be educated
to the best of tune up, and earn
good money and not sink to lick
boots. I wish I could go on every
crisscross way of the globe
and no persons or powers or
hotel keepers would make it a waste.

I wish life wouldn't spend me out
opposing. Wish same way creation
would have me stand it would have
me stretch, and hold high, my voice
Paul Robeson's, my inside eye
a sun. Nobody wants to say
hello to nasty answers.



I wish torch throwers of night
would burn lights for decent times.
Wish plotters in pajamas would pray
for themselves. Wish people wouldn't
talk as if I dropped from Mars.



I wish only boys were scared
behind bravados, for I could suffer.
I could suffer a big big lot.
I wish nobody would want to earn
the terrible burden I can suffer.

James Berry
A World of Poetry








SESSION ONE

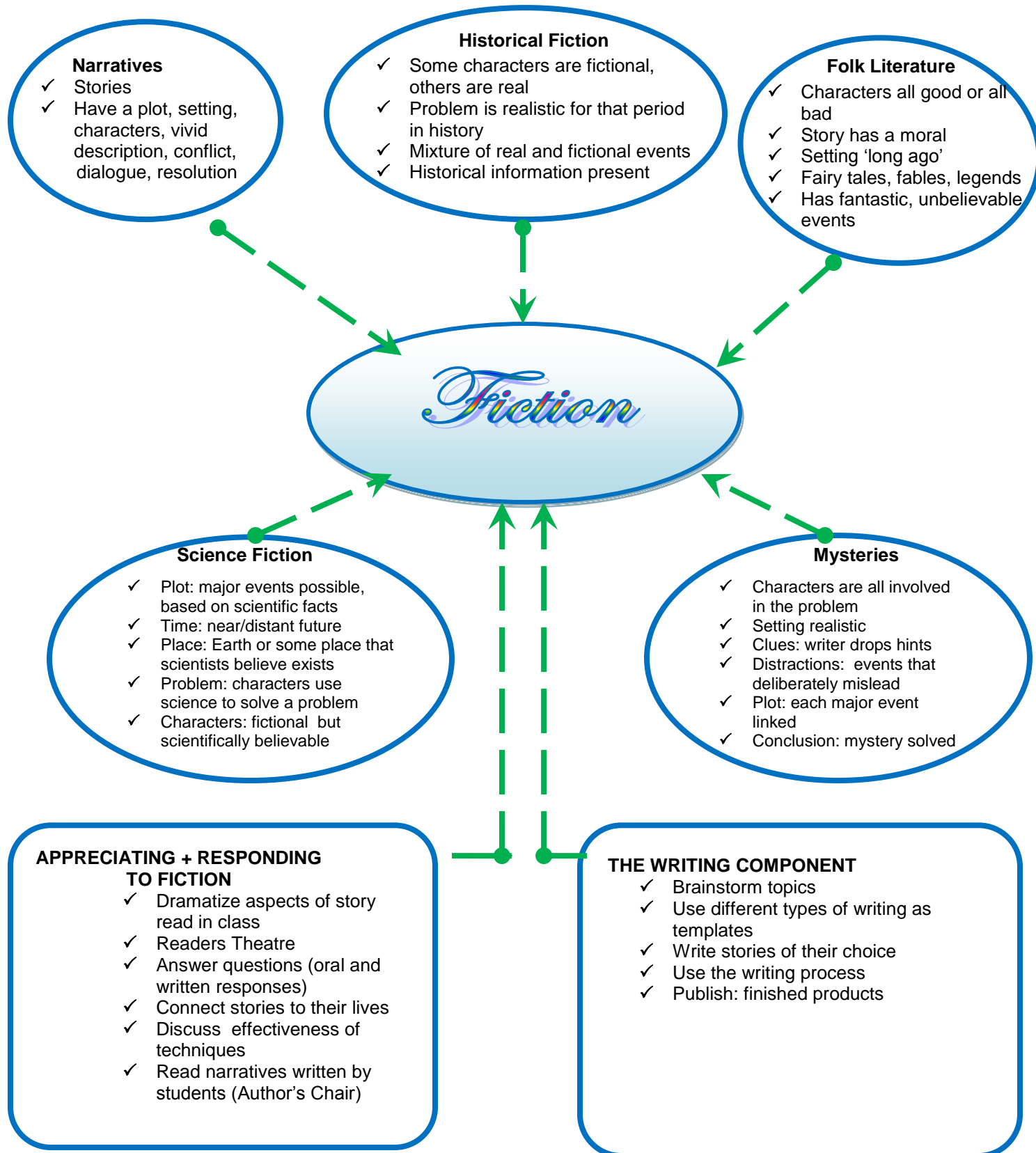
1. Students participate in the *Tea-party* as the pre-reading activity. This is followed by discussions as to what the poem *Elsa's Version* is about. The title can also be used as a part of the tea-party list of words or phrases.
2. Students share their predictions in groups then as a whole class
3. Teacher has students silently read poem so that they have personal interactions with it. Class discussion follows regarding predictions or the ideas that come out of the poem.
4. Teacher models the reading of the poem to the class and students continue to offer feedback about the content of the poem
5. Whole class reading of the poem is done prior to the during reading strategies
6. Students work in groups and use reciprocal teaching and a graphic organizer-Cluster Map- to write about the issues raised in the poem. Students use quotes to support their responses
7. Groups share their findings with the class while teacher guides and helps to clarify statements
8. Mini-lesson is taught on tone and mood and students reread the poem and discuss both elements in the poem *Elsa's Version*
9. Based on teaching and students' responses, students engage in preparing the poem for readers theatre presentation (See appendices). The preparation must take into account the content, tone and mood of the poem.

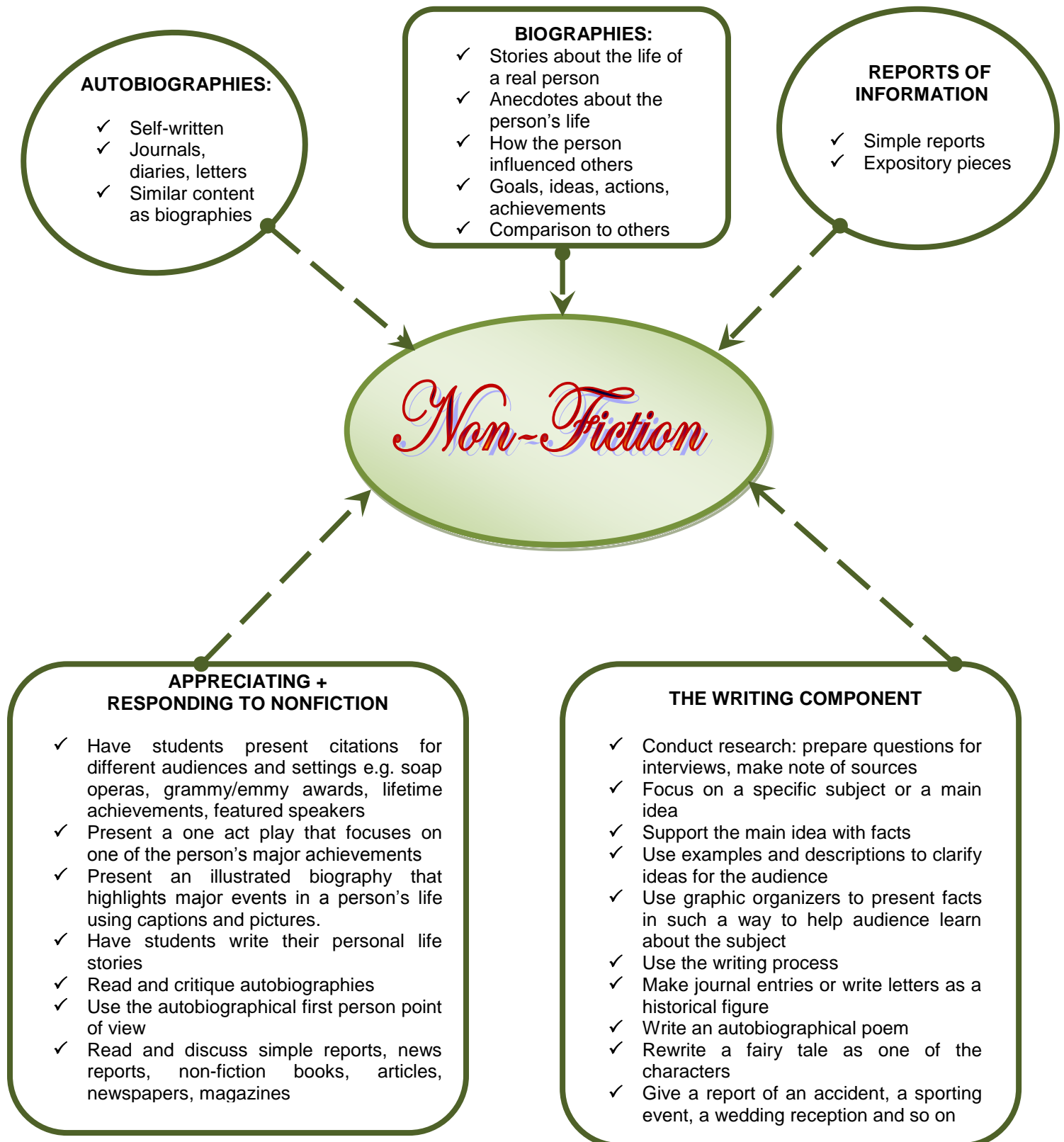
SESSION TWO

1. Students are given some class time to complete preparation for reading of poem
2. Final teacher led discussions on the poem are completed (i.e. discussion on devices etc).
3. Teacher introduces *Dreaming Black Boy* and students think about what this poem would be about.
4. Teacher models reading of poem to students and then uses the DR-TA to engage in discussion about the text
5. Students discuss the themes raised in this poem and make text to self, text to world. Teacher encourages discussion about the issues raised in the poem and how they would affect students regardless of colour
6. Teacher leads whole class discussions in text to text connections. Students use the comparison and contrast graphic organizer to compare themes, devices, techniques and structure of both poems
7. Students use readers theatre to prepare a reading of both poems and use their understanding of the themes to determine how the reading should be structured.
8. Students should be encouraged to do their own poetry writing (haiku, free verse) on themes that have impacted on them following the studying of the poems.

JUST A NOTE:





-  All students would not be interested in writing poems
-  Allow students to work in groups in some cases
-  Encourage students to keep journals so that they receive an opportunity to flesh out feelings/responses to text or life situations
-  Have students treat journals seriously since journals can be used to practice ways of writing as these different forms are being taught in the classroom
-  While these journals may not be graded, they would provide insight into how students are thinking as well as how areas of struggle in writing can be addressed







The preparation for writing always begins with the gathering of ideas. Students at all grades should go through the prewriting process and gather story ideas, sort them and organize the way in which the writing would be done. Writing material for narratives can be obtained from:

-  Personal experiences
-  Places visited
-  Material read
-  Material covered in other subject areas

It is very important that at the outset students determine the kinds of stories they would write. It is also helpful for teachers to provide a wide collection from which students can find writing models. Provided is a sample of how students can be guided in the writing process.

Genre	Prewriting activities	Drafting	Revising	Editing/Proofreading
<i>Personal Narratives</i>	Brainstorming about different personal experiences Selecting a topic Collecting further thoughts on that topic Using graphic organizers to plan	Writing everything that they wish to say, based on the organizer Use the first person	Looking over first draft to put details in order and to omit, additions of devices Add physical details, use description (senses, devices) Strengthen dialogue Add thoughts and feelings	Check for careless errors, grammar, mechanics, spelling etc
<i>Folk Literature</i>	Read a sample story to class or review a movie that is either a fairy tale or a fantasy Fantasy stories (<i>Harry Potter</i> , <i>The Lion, the Witch and the Wardrobe</i> , <i>Chronicles of Narnia</i>) have time shifts, fantastic worlds, talking objects/animals, magic, challenges, goals and a journey home, good versus evil, adventure Brainstorm, using graphic organizers to plan the setting, characters, problems, elements of magic, solution to problem, triumph of good over evil	Write based on brainstorming activities.	Review to see if the story is credible and imaginary at the same time Continue to ask questions to clarify what has been written Revisit dialogue	Look back at specific words in setting or that describe character to ensure that they create the right picture in the readers' minds Check for punctuation, grammar and other aspects of mechanics
	Historical Fiction: think historically, list ideas that	Start writing using an interesting	Check characters: how do they look,	Check for careless errors, grammar,



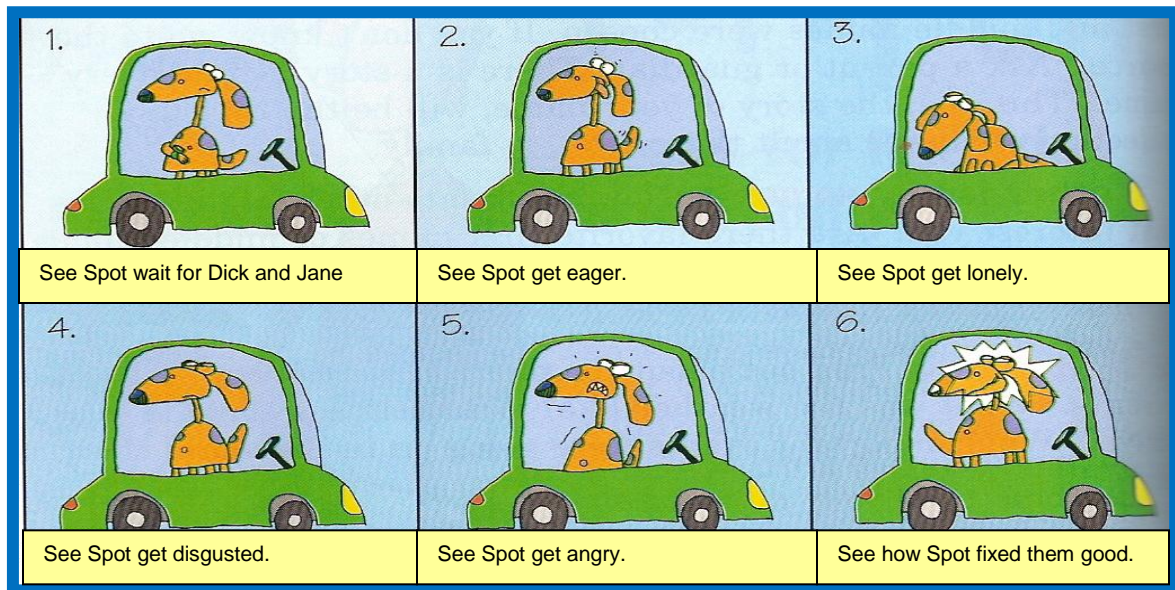
	<p>support the period in which the writing would take place</p> <p>Determine setting and subject e.g Joseph Chatoyer and the defence of Hairouna, Harriet Tubman- the freedom fighter, the Arawaks and the Caribs, slavery or emancipation, Columbus</p> <p>Research on chosen area so that the story maintains aspects of history mixed with creativity i.e. clearly list the facts</p> <p>Identify story elements: characters, setting, main action, story scenes, form of story: diary, a series of letters, a basic story</p> <p>Excellent approach to cross-curricula teaching</p>	<p>starter e.g. dialogue, description or an action scene</p> <p>Use graphic organizers/brainstorming material</p>	<p>speak, act? Do they match the time period being used?</p> <p>Setting: is it suitable to the historical time and place?</p> <p>Main action: what action is the main character involved in? is it believable? It does not have to be historically true</p> <p>Scenes: what are some of the things that the character may do during the main action?</p> <p>What about the language being used? Does it match the historical period?</p> <p>Does the story build interest</p>	<p>mechanics, spelling etc</p>
<p>All other genres can be worked on in a similar fashion. However, specific attention should be given to the elements/characteristics of that particular type of writing.</p>				

WRITING FOR FUN

Students at Grades 7-9 can engage in writing for entertainment as a class effort or as individuals. The samples provided show different activities that can be used to reinforce material taught as well as to allow students to engage in writing for self-expression and entertainment.

Activities:

Story boards: This sample story board uses the famous *See Spot Run/ Dick and Jane* reader and tells the story from the dog's perspective. Lower school students can create their own story boards on any issues that may be of interest to them. The aim is to be very concise in the use of language.






Source: *Writers Express* (1995)

Songs, found poems, playful poems:

Playful poems would include

- Definition poems: Friendship is like a golden chain ...
- List poems: Ten things to do on a rainy day
- Name poetry/Acrostics

Riddles: riddles can be used to reinforce figurative devices learnt as well as homophones and homonyms. Writing riddles requires

-  brainstorming words that sound alike
-  identifying a pair of words or sentences or a phrase in which either word would make sense
-  creating questions using those words

What Am I Riddles reinforce the use of metaphors and personification. Examples include:



- ☐ Inside an ivory box is a crystal sphere. Inside the crystal sphere is a heart of gold. What am I? Answer: **666 us**
- ☐ I have no wings, but I can cross the widest street without touching the ground. What am I? Answer: **inches**

Comics and Cartoons: These can be used to introduce a type of writing (e.g. arguments) or they can be used to offer succinct opinions on issues such as sibling relationships and so on. The examples given present a commentary on family relationships and simply provide humour.

A. Momma

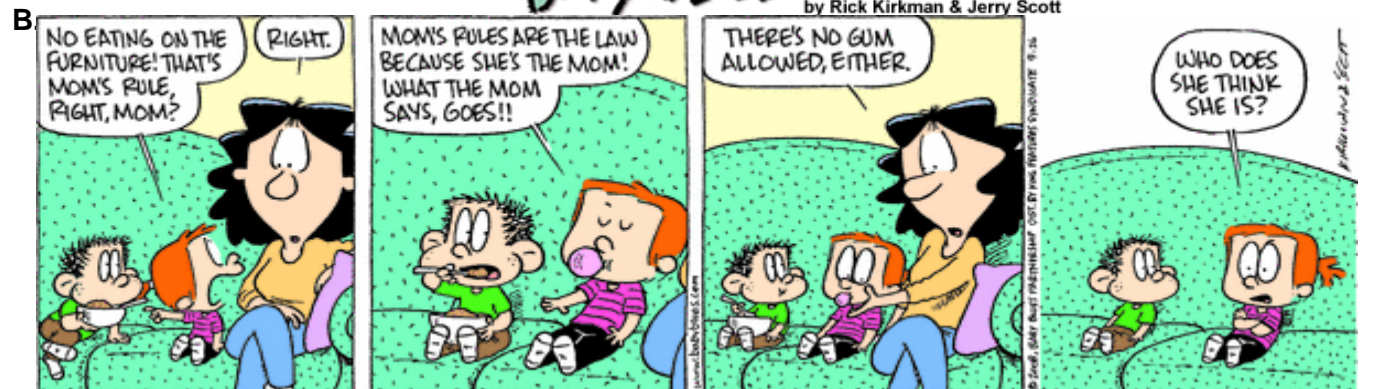


By Mel Lazarus



B. BABY BLUES

by Rick Kirkman & Jerry Scott



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Teacher's Tidbit...



"It is important that we use language related to progress, such as beginning, developing, needs assistance, rather than language related to failure, such as weak, inadequate, or undeveloped."

"We must constantly remind ourselves that the ultimate purpose of evaluation is to enable students to evaluate themselves."



Caren Cameron



Kathleen Gregory



Arthur Costa

ASSESSMENT



EVALUATION

**ASSESSMENT AND EVALUATION**

The Grades Seven (7) to Nine (9) Teachers' Guide provides a varied set of activities that would facilitate different types of learners. As such the suggested forms of assessment that can be used in the English language classroom are equally diverse. Particular emphasis should be placed on *student-involved/assessment for learning*. Davies (2000) highlights what research shows about student-involved assessment.

1. When students are involved in their own assessment, they are required to think about their learning and articulate their understanding.
2. Self-assessment asks students to make choices about what to focus on next in their learning, thus increasing achievement. When choice is absent, learning decreases.
3. Student-involved assessment allows mistakes to become feedback that can be used to adjust initial work presented. When feedback is limited to marks and general comments, students are less likely to know what to do differently next time.
4. Involving students in assessment and increasing the amount of descriptive feedback while decreasing evaluative feedback increases student learning significantly. While all students show significant gains, students who usually achieve the least show the largest gains overall.

The following guidelines would aid in the assessment process, bearing in mind that assessment should be geared not only to inform instruction but also to facilitate student success.

1. An awareness of targets
2. Feedback
3. Evidence of learning-communication
4. Presenting evidence

An Awareness of Targets

Students can reach any target they know about and that holds still for them (Stiggins, 2005). The clear presentation of learning outcomes in language that students can understand is critical to their success in the classroom. When the descriptions of what needs to be learnt are accompanied by samples that show what success looks like, students begin to be informed enough to make choices to help with their learning. Targets or outcomes guide process and product. As a result, every effort should be made to present students with the anticipated goals in a clearly defined manner.


SAMPLE: AWARENESS OF TARGETS

Grades Seven & Eight		Grade Nine	
Targets/Goals/Outcomes	Evidence	Targets/Goals/Outcomes	Evidence
Participation in class discussions	Checklist (observation), group assignments (oral and written)	Listen critically, speak fluently and give informed responses to texts	Group presentations Projects
Read fluently and accurately	Read aloud, silently, independently; read more difficult texts	Produce texts for self and the enjoyment of others	Preparation of scripts for plays, cartoon strips, poems
Improve writing by following the steps in the writing process	Different drafts of the same composition	Use literature to make life applications	Creative writing Hotseating/Drama Interviews

Besides presenting the outcomes of the curriculum in student-friendly language, it is important that students be given samples that depict the different degrees of development, so that they have a clear picture of the steps that lead to progress in the teaching-learning environment.

Students should be given clear indicators that would highlight excellence or depict developing progress as they seek to meet the learning outcomes. For instance, different types of reader response journals can be used to highlight the progression of a student's work from developing to mastery, as they seek to *use literature to make life applications*.

Interaction with different samples of work at different stages of development would be helpful in:

- ✓ developing criteria with students
- ✓ helping to assess students' work
- ✓ helping students understand learning

(Davies, 2000)


SAMPLE: FEEDBACK – DEGREES OF DEVELOPMENT
EXPOSITORY WRITING: MAKING CALALOO SOUP

Points	Focus	Content	Organization	Style	Conventions
4	All the sentences in my writing are about the topic	I list all the ingredients that go into the soup I tell about the other materials that are needed I list all the steps I include detail	I list all the steps in the right order I use transition words between the steps	I use a variety of transition words The directions are clear and easy to follow	All my sentences have capital letters and end punctuation The spelling is correct The sentences are complete I write the words for numbers when they are used for transitions
3	Most of the sentences in my writing are about the topic	I list all the ingredients and materials I tell about the steps	I list all the steps I have transition words between most steps	Most of my transition words are not the same Most readers would be able to follow my directions	Most of my sentences have capital letters and end punctuation Most of the words are spelt correctly Most of the sentences are complete Transition words are spelt correctly
2	Most of my sentences in my writing are not about the topic	I don't list all the ingredients and materials I don't have all the steps	I have some of the steps I have some transition words	I use 'and then' a lot. I don't have different transition words It would not be easy to make soup from my directions	I sometimes use capital letters and end punctuation Some words are spelt correctly I have some complete sentences Some transition words are correctly spelt I write numbers instead of words
1	I cannot tell what the topic is	I wouldn't want to eat the soup made from this recipe	My writing is confusing and hard to follow	I don't have transition words Some of the sentences don't make sense	I don't have capital letters and end punctuation My writing is hard to read and understand

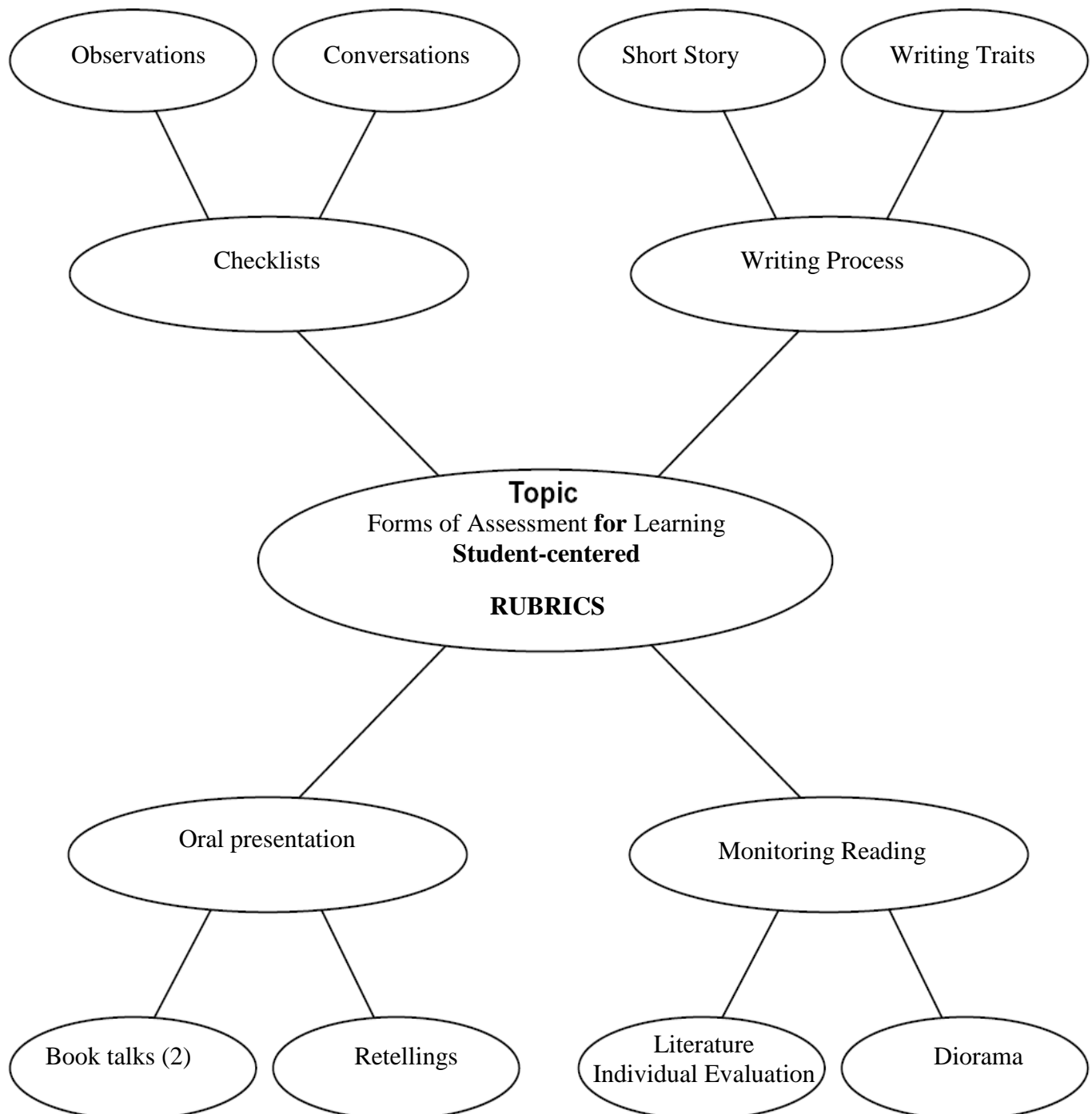


EVIDENCE OF LEARNING

The presentation of outcomes as well as samples of work that reflect these anticipated outcomes should be supported by different pieces of evidence of learning. Collecting this evidence can be done in a variety of ways including but not limited to *observations*, *conversations* and *products*. Regardless of the means of collecting evidence of learning, it is important that all these activities remain *reliable* (i.e. produce the same kind of result at different times) and *valid* (measure the objectives they are intended to measure). Observations, conversations with students and collection of products should all provide evidence of what the student is able to do and what the student knows (Lincoln and Guba, 1984).

Evidence of Learning (Grades 7-9)	
Observations	Possible Activities
<p>Viewing of skills that students perform in the classroom</p> <ul style="list-style-type: none"> ➤ What are students expected to learn from the activity? ➤ What will be the focus of the observation? ➤ How will observations be recorded for assessment & evaluation purposes? 	<ul style="list-style-type: none"> • Drama presentations • Group or partner activities • Listening to others • Giving and receiving feedback • Oral Reports • Choral Readings • Readers Theatre
Conversations	Possible Activities
<p>Teacher led 'discussions' with students about their work, either individually or in groups</p> <ul style="list-style-type: none"> ➤ Based on given criteria how are students assessing their work? ➤ What have students learnt? What do they know/understand? ➤ What areas do students still find challenging? 	<ul style="list-style-type: none"> • Teacher –student conferencing: <p>Students lead discussion in showing evidence of what they have learnt. They use learning outcomes and products as proof of mastery. Teacher facilitates discussion of strengths and areas of concern. Teacher and students make progress plans</p> <ul style="list-style-type: none"> • Self-assessment rubrics • Journal entries • Student to student conferencing
Collection of Products	Possible Activities
<p>Different pieces of work completed by students/evidence of what students can do.</p> <ul style="list-style-type: none"> ➤ What different ways can students use to show what they have learnt? ➤ Will these products depict mastery of outcomes and achievement indicators? 	<ul style="list-style-type: none"> • Written tests • Reader response journals • Projects • Oral presentations • Individual and group assignments

**ASSESSMENT TOOLS (At a glance)**



**ASSESSMENT TOOLS**

Checklists(observation, peer response)

Revising checklist (Adapted from: The Reading Teacher Vol. 59, No. 7 April 2006)

Revising Checklist (Making Calaloo Soup)

Do I list all the ingredients needed? _____

Do I list all the materials needed? _____

Do I have all the steps? _____

Are the steps in the right order? _____

Do I have transition words? _____

Editing/proofreading

Does every sentence make sense? _____

Does every sentence have punctuation at the end? _____

Do I have capital letters where they are needed? _____

Do I use transitional words and phrases? _____

Is the spelling correct? _____



RUBRICS

Peer Conferencing: Expository Writing (Grades 7 & 8)

Topic: Making Calaloo Soup: (Adapted from: The Reading Teacher Vol. 59, No. 7 April 2006)

Sample: Peer Conferencing Sheet

Writer's Name: _____

Title of Essay/Story: _____

Topic: _____

Date: _____

State what you think are the strengths of this piece of writing. Please be specific.

1.

2.

Outline a maximum of three areas that you would want your conference partners to look at and discuss as they read your draft. State each of the areas in the form of a specifically worded question. Please discuss revision and/or editing as you ask your questions.

1.

2.

3.

4. Make notes of responses from conference partners in the space provided below.



Sample Rubric: Grade 9- The Short Story

SCORE	CATEGORY	EXCEPTIONAL	ACCEPTABLE	NEEDS IMPROVEMENT	NOT PRESENT
	<i>Requirements</i>	All of the requirements in the question have been met	All of the requirements in the question have been met	One requirement is missing	More than one requirement is missing
	<i>Organization</i>	<p>Story has a clear beginning, middle and end</p> <p>Sequence of events is clear and can be easily followed</p>	<p>Clearly presented beginning, middle and end</p> <p>Sequence of events is most clear and can be followed easily for the most part</p>	<p>Beginning, middle and end are suggested but not clearly presented</p> <p>Sequence of events is confusing or misleading</p>	<p>Either the beginning, middle or end is missing. Whichever one is present is not properly presented. There is no sequence of events</p>
	<i>Elements of the Short Story</i>	<p>Fully developed plot: established conflict, gripping climax.</p> <p>Well developed, believable characters (i.e. in dialogue, thoughts, actions)</p> <p><u>Dialogue</u> suitable to characters, realistic.</p> <p><u>Setting</u>: fits well with characters and plot, creates an image in the reader's mind.</p> <p>Descriptions using the senses and devices</p> <p>Point of view maintained</p> <p>Overall: creative and original</p>	<p><u>Plot</u>: mostly developed, established conflict, fairly gripping climax. Most <u>characters</u> are developed.</p> <p><u>Dialogue</u> realistic and suitable in most places, matches characters and setting for the most part</p> <p>Clear <u>setting</u></p> <p><u>Description</u>: senses and devices sometimes help to create a picture in the reader's mind.</p> <p><u>Point of view</u>: clear in some cases. Overall, some creativity and originality</p>	<p><u>Plot</u> not completely developed/ hard to follow . conflict and climax present but need development. <u>Characters</u> described but not developed based on dialogue, actions, thoughts etc.</p> <p>Setting not clearly or creatively described, doesn't fit with plot or characters.</p> <p>Story is confusing.</p> <p>Point of view shifts far too often.</p>	<p>Some elements are present but not developed e.g. plot without climax</p> <p>Some characters are described, others just mentioned.</p> <p>Little or no dialogue</p> <p>Characters too alike or predictable</p> <p>Insufficient description of setting. Setting not connected to plot or characters</p> <p>Point of view changes too often</p> <p>Little or no originality</p>
	<i>Grammar, Mechanics, Spelling</i>	Very few problems/errors. Meaning very clear	Some problems/errors. Meaning not affected	Many problems/errors that make meaning difficult	Too many problems that make meaning confusing. Dialogue no different from rest of story

**RUBRIC: THE SIX TRAITS OF WRITING**

TRAIT	WHAT IS IT?	Score 5	Score 3	Score 2	Score 1
IDEAS/ CONTENT	Quality of ideas-choosing a main idea, narrowing it down, adding strong details for support.	Focused main idea with interesting details and unique presentation of ideas	Clear main idea with some supporting detail	Minimal support for main idea; may have irrelevant detail	Limited content or detail
ORGANIZATION	Logical and effective. Determined by text form and purpose for writing. Teach different genres +text forms so students learn to organize writing appropriate to topic and purpose. Strong writing plan. Pre-writing tools e.g. graphic organizers, drawing, talking.	Well structured; effective lead, adequate conclusion	Some details may have been out of place; inadequate lead, conclusion or both	Limited details; no lead or conclusion	
VOICE	Mixture of writer's style + connection to audience. Writers write so that their readers care about their content too. Can be persuasive, humourous, passionate, angry etc	The writing has personality; it speaks to the reader and may evoke emotion	Tone is appropriate, with occasional sparks of voice	Generally pleasant but not distinctive voice	The writing sounds mechanical



WORD CHOICE	<p>The language writer uses to express ideas. Descriptive and precise.</p> <p>Carefully chosen to deliver a certain message/create a picture in the reader's mind. READ to students. Help them decide on appropriate words to convey specific messages, evoke emotions and create visual images.</p>	Consistent use of sophisticated and carefully chosen words	Effort at some descriptive words	Word choice is appropriate but mundane; conversational language	Word choice may be immature and repetitious.
SENTENCE FLUENCY	The way the text sounds. Teach students to vary length, type and structure of sentences. Model by reading to students.	A variety of sentences with different lengths and structures makes the writing sound rhythmical to the ear	Sentences are correct, but most are similar in length and style; create a smooth sound	Mostly simple and compound sentences. Repeated structures create a choppy sound	Writing exhibits an overall lack of sentence sense
CONVENTIONS	Important because they help readers understand what has been written. Mechanics: spelling, grammar, punctuation, capitalization. Teach according to grade level and needs.	Superior mastery of conventions for developmental level	General mastery of conventions appropriate to developmental level	Control of most conventions appropriate to the developmental level	Inadequate mastery of conventions for development al level

Adapted from Spandel, V. (2001). *Creating Writers through 6Trait writing assessment and instruction* (3rd.ed.)



CAPABLE

The diorama is carefully constructed & visually appealing
The background drawing, standing cutouts and figures convey important information
Display cards provide interesting facts related to elements displayed in the diorama or to the topic.



SATISFACTORY

The diorama displays relevant details about the subject and its environment.
The information is presented through the background drawings
and a few standing cutouts or toy figures.
Display cards provide some additional information about elements shown in the diorama.



BEGINNING

A drawing (e.g. trees or sky) pasted onto the back of the diorama
includes few details about the subject or its environment.
Drawings and cutouts are not constructed well enough to convey information.
Display cards provide a label but few facts about the subject and/or its environment.

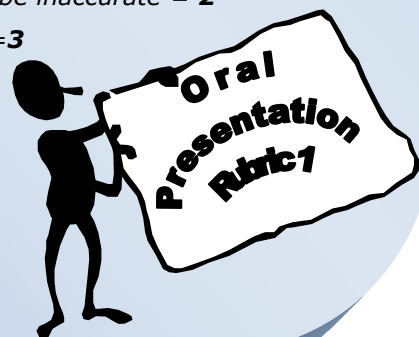
ORAL PRESENTATIONS

Provides few facts. Some contents may be inaccurate or irrelevant= 1

Includes some accurate information. Some facts may be inaccurate = 2

Indicates an adequate understanding=3

Indicates an excellent understanding =4




Rubric: Oral Presentation: Grade 9




Name of Student:					
Grade:		Topic:			
	1	2	3	4	Total
Organization	Audience cannot understand presentation because there is no sequence of information.	Audience has difficulty following presentation because student jumps around.	Student presents information in logical sequence which audience can follow.	Student presents information in logical, interesting sequence which audience can follow.	
Subject Knowledge	Student does not have grasp of information; student cannot answer questions about subject.	Student is uncomfortable with information and is able to answer only rudimentary questions.	Student is at ease with expected answers to all questions, but fails to elaborate.	Student demonstrates full knowledge (more than required) by answering all class questions with explanations and elaboration.	
Graphics	Student uses superfluous graphics or no graphics	Student occasionally uses graphics that rarely support text and presentation.	Student's graphics relate to text and presentation.	Student's graphics explain and reinforce screen text and presentation.	
Mechanics	Student's presentation has four or more spelling errors and/or grammatical errors.	Presentation has three misspellings and/or grammatical errors.	Presentation has no more than two misspellings and/or grammatical errors.	Presentation has no misspellings or grammatical errors.	
Eye Contact	Student reads all of report with no eye contact.	Student occasionally uses eye contact, but still reads most of report.	Student maintains eye contact most of the time but frequently returns to notes.	Student maintains eye contact with audience, seldom returning to notes.	
Elocution	Student mumbles, incorrectly pronounces terms, and speaks too quietly for students in the back of class to hear.	Student's voice is low. Student incorrectly pronounces terms. Audience members have difficulty hearing presentation.	Student's voice is clear. Student pronounces most words correctly. Most audience members can hear presentation.	Student uses a clear voice and correct, precise pronunciation of terms so that all audience members can hear presentation.	
					Total Points:





Oral Presentations: Grades 7 & 8 (Book Talk)

RUBRIC

KEY ELEMENTS	EXCELLENT 	SATISFACTORY 	NEEDS IMPROVEMENT 
LEVEL OF PARTICIPATION GROUP SCORE: _____	Each member was equally involved in the discussions	Most were involved	Few were involved. One or two did most of the talking
LISTENING GROUP SCORE: _____	Each member made eye contact with the speaker. No one distracted the group	Most members paid attention to the speaker	Few paid attention to the speaker
ON TASK BEHAVIOUR GROUP SCORE: _____	Discussion was on the topic for the entire time	There was some off topic behaviour, but members got one another right back on task	Much off task behaviour, teacher had to help.
PREPARATION GROUP SCORE: _____	Each member was fully prepared for the discussion	Most members were fully prepared for the discussion	Few members were prepared for the discussion



RUBRIC



While discussing and making notes on the text pay attention to the following:

Criteria	Quality		
	Fully There	Partially There	Far from There
Did I get my audience's attention?	Creative beginning	Boring beginning	No beginning
Did I clearly summarize the parts I read?	Tells exactly what happened in the section that was read	Not sure, not clear	Doesn't do it at all
Did I tell something about the main character and other characters?	Includes facts about characters	Slides over characters	Does not tell anything about main character and says very little about other characters
Did I mention the setting?	Tells when and where story takes place	Not sure, not clear	Doesn't mention setting
Did I tell one interesting part?	Makes it sound interesting – others want to read that part again	Tells part and skips on to something else	Forgot to do it
Did I share interesting quotes and themes?	Does tell	Skips over it	Forgets to tell
Was I able to answer questions?	Answers most questions clearly and with a solid understanding of what was read	Answers some questions thoroughly	Has difficulty answering questions
How did I sound?	Clear, strong, cheerful voice	No expression in voice	Difficult to understand- too soft or screeching



RETELLING RUBRIC (NARRATIVES)

Student Name: _____

Form/Grade: _____

Retelling of: _____

Date: _____

Comments:

Does the retelling...

Questions	1	2	3	4	5	Total
	<i>Needs improvement</i>	<i>Average</i>	<i>Good</i>	<i>Excellent</i>	<i>Exemplary</i>	
Have a good beginning telling when and where the story takes place?						
Name the characters?						
Tell the main points of the story?						
Tell some supporting details?						
Make sense to the reader?						
Sound organized?						
Keep the sequence of the story?						
Tell what the main problem was in the story?						
Tell how the problem was solved in the story?						



Monitoring Reading Strategies (Template):

Source: *Comprehension Shouldn't be Silent*, (Kelley & Clausen-Grace, 2007)

Strategy	How I used this strategy (Fill in this section based on each strategy and how you used it).	(Page #) Where I used this strategy
Connecting: I connected something in the text to something I have read about, seen or experienced myself.		
Predicting: I used what I have read or what I know to make a prediction about the text.		
Questioning: I have a question about what I am reading or about ideas the text made me think about.		
Visualizing: I can see a clear picture of something in the text (You can choose to write a description or draw a diagram of what you see.)		
Clarifying: I clarify vocabulary, an idea or concept or what has happened in the book		
Writer's Craft: I notice something unique/remarkable about the way the author wrote this text (look for devices, themes etc)		
Other comments		



Individual Evaluation Template

Adapted: *The Informed Reading Teacher* (Brewer & Harp, 2005)

(Literature) Textbook Individual Evaluation		
Scale 1= Never 2= Sometimes 3= Usually 4= Always		
Name of Student:	Date:	
	Student's Score	Teacher's Score
Reading 1. Kept up with reading 2. Used reading time wisely & didn't disturb others 3. Took relevant notes 4. Had book at school for each class Goal(s) for next class:	1. 2. 3. 4.	1. 2. 3. 4.
Group Discussion 1. Participated (voluntarily or only when asked) 2. Contributed quality comments/conversation 3. Asked legitimate questions 4. Listened to others in group and responded well 5. Made predictions & connections to other things in the text as well as connections to real life situations where appropriate 6. Behaved appropriately in group Goals for next class:	1. 2. 3. 4. 5. 6.	1. 2. 3. 4. 5. 6.
Responses 1. Kept up with entries and other assignments 2. Wrote quality responses to literature – not just a summary 3. Made connections to what was happening to characters The overall grade I think I deserve is _____ because	1. 2. 3. Total:	1. 2. 3. Total:


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APPENDICES

Reciprocal Teaching

Name: _____

Grade:


Group:

Directions: You will assume the responsibility for helping your group to use one of four reading strategies to discuss the assigned reading: summarizing, questioning, predicting, and connecting. As you read, take notes based on your assigned strategy and be prepared to lead a discussion for your role in your group.

Summarizing	Questioning	Predicting	Connecting
State what you think are the <u>three most important events/details</u> from the reading and <u>explain why they are important and how they are connected</u> . Try to avoid simply retelling.	Pose <u>at least three questions about the reading</u> ; these could include questions that <u>address confusing parts</u> of the reading, or they can be about <u>questions</u> that the reading makes you wonder about.	Identify <u>at least three text-related predictions</u> ; these predictions should be based on new developments in the reading and your predictions should help the group to <u>anticipate what will happen next</u> .	Make <u>at least three connections</u> between ideas or events in the reading to <u>your own experience, the world around you, or other works of literature</u> . Be prepared to explain these connections to your group.



Work cards for Reciprocal Teaching




1. Predicting

Leader: Read the next topic sentence or sub-heading and, based on that, predict what you think the next paragraph will be about.

Group: "My prediction is that the rest of the paragraph will be about ..."

"Based on the topic sentence, I think the paragraph will be about ..."



2. Reading

Leader: "Can you read the next paragraph for us please (name)?"

or

"(name) can you read up to"

With each new leader the group alternate between reading...

- silently
- to a partner
- to the group
- in unison



3. Clarifying


Leader: "What aspects of this paragraph do you need to clarify?" (make clear)

Group Members:

"I'd like to know what the word means?"

"Where is located?"

"How is this word pronounced?"




4. Questioning

Leader: "In order to check if someone has fully understood this passage, what questions could you ask them?"

Group Members:

What...? Why...? When...?
Which...? Where...? Who...? How...?

(Then the whole group answer the questions)




5. Summarising

Leader

"(name) would you please say / write a sentence or two to summarise this passage."

"State the main points of this paragraph please (name)"

"What are the most important facts / pieces of information in this paragraph (name)"

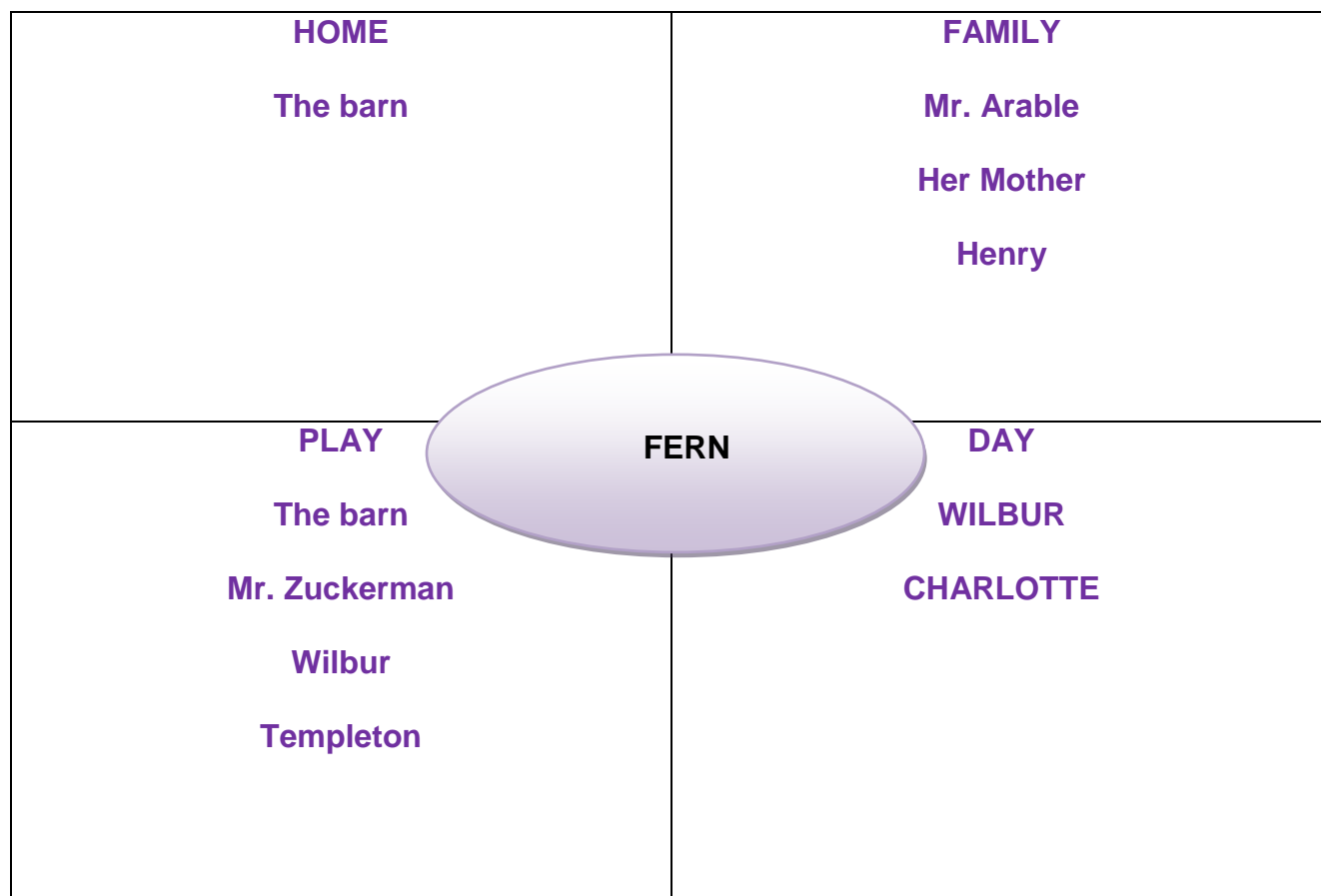


6. Swap Leaders

Leader

"Can you be the next leader please (name)?"

NB The person on the current leader's left becomes the next leader.

**TABLE: CIRCLE OF LIFE: CHARLOTTE'S WEB****ANTICIPATION GUIDE: HARRIET'S DAUGHTER**

Write yes or no in the Before Reading column if you agree or disagree with the statement. Follow the reading of the text, respond to the same statements based on your reading.

Before Reading	Statements	After Reading
	1. Mean people eventually get what they deserve.	
	2. Good deeds are always rewarded.	
	3. People see what they want to see.	
	4. Marriage should be based on love.	
	5. Children should always be obedient to their parents.	
	6. Parents do not need to know everything about their children's lives.	

**Mother to son****RAFT: Role, Audience, Format, Topic**

Well, son, I'll tell you:
 Life for me ain't been no crystal stair.
 It's had tacks in it,
 And splinters,
 And boards torn up,
 And places with no carpet on the floor --
 Bare.
 But all the time
 I've been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.
 So boy, don't you turn back.
 Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now --
 For I've still goin', honey,
 I've still climbin',
 And life for me ain't been no crystal stair.

(Langston Hughes, *Sun Song* 2)

Role	Pretend that you are either a neighbour overhearing this conversation or the son listening to his mother .
Audience	The audience is: members of the community .
Format	<p>Your community is having an evening of celebration and wants to honour the speaker/mother in the poem. Prepare a speech of on 100-150 words that show why she deserves to be honoured, based on what has been said in the poem. Think about the following:</p> <ul style="list-style-type: none"> ▪ What are some of the qualities of the mother? ▪ What evidence do you have to prove these qualities? ▪ How did you feel when the mother spoke? ▪ How has her 'speech' influenced you? ▪ What do you want the community to think about the mother? ▪ Why should she be honoured at this function? <p>Remember these questions are only to guide your writing of the speech.</p>
Topic	Relationships: Mother and Son
<p style="text-align: center;">The Writing Task:</p> <p>Write a speech that you would give to honour the mother in the poem at a community celebration.</p> <p>Use the questions under format to help you decide what to write. Use the information from the poem to help you as well. Be as creative as you can. Pay attention to your spelling and grammar and remember that this is your first draft.</p>	

**TEMPLATE: PROBABLE PASSAGE**

Sample of words: guilt, bird, seashore, frostflowers, jagged ivory bones, plover, boy, gun, quicksilver, sins, headlands.

Title of Selection: <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/>		
Characters <div style="border: 1px solid black; height: 100px; margin: 10px auto; width: 100%;"></div>	Setting <div style="border: 1px solid black; height: 100px; margin: 10px auto; width: 100%;"></div>	Problem <div style="border: 1px solid black; height: 100px; margin: 10px auto; width: 100%;"></div>
Gist Statement <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/>		
Outcomes <div style="border: 1px solid black; height: 100px; margin: 10px auto; width: 100%;"></div>	Unknown Words <div style="border: 1px solid black; height: 100px; margin: 10px auto; width: 100%;"></div>	To discover (questions) <div style="border: 1px solid black; height: 100px; margin: 10px auto; width: 100%; position: relative;"> <div style="position: absolute; top: 10px; left: 10px;"> 1. 2. 3. 4. </div> </div>

Poem used for Probable Passage: *Forgive my guilt*, by Robert P. Tristram Coffin.



Forgive My Guilt

Not always sure what things called sins may be,
I am sure of one sin I have done.
It was years ago, and I was a boy,
I lay in the frostflowers with a gun,
The air ran blue as the flowers, I held my breath,
Two birds on golden legs slim as dream things
Ran like quicksilver on the golden sand,
My gun went off, they ran with broken wings
Into the sea, I ran to fetch them in,
But they swam with their heads high out to sea,
They cried like two sorrowful high flutes,
With jagged ivory bones where wings should be.

For days I heard them when I walked that headland
Crying out to their kind in the blue,
The other plovers were going over south
On silver wings leaving these broken two.
The cries went out one day; but I still hear them
Over all the sounds of sorrow in war or peace
I ever have heard, time cannot drown them,
Those slender flutes of sorrow never cease.
Two airy things forever denied the air!
I never knew how their lives at last were spilt,
But I have hoped for years all that is wild,
Airy, and beautiful will forgive my guilt.


INTERACTIVE READ-ALOUD as a Support for Instruction (Fountas & Pinnell, 2006)

Contribution	Specific Benefits	Strategic Actions
Demonstrates a model of phrased, fluent reading	<ul style="list-style-type: none"> Shows how reading aloud should “sound” Teaches relationship between meaning & reader’s understanding through voice, pausing, stress, rate, volume, intonation 	Maintaining Fluency
Expands knowledge & control of written language structures	<ul style="list-style-type: none"> Helps students acquire and internalize new ways of talking and writing 	Maintaining Fluency
Expands speaking and reading vocabulary	<ul style="list-style-type: none"> Provides access to words not found in everyday vocabulary Provides new words in a meaningful context-through use Provides new meaning for words already known 	Solving words
Builds a repertoire of texts that can be accessed	<ul style="list-style-type: none"> Provides a rich source of texts in different genres, formats, and writing styles that readers will have opportunities to use in many ways 	Summarizing
Expands content knowledge	<ul style="list-style-type: none"> Builds concepts so students can increase the knowledge they bring to their own reading Promotes the discussion of interesting new content to increase students’ understanding 	Synthesizing
Enables readers to make their own connections to texts	<ul style="list-style-type: none"> Presents situations-human problems, content that can be connected to life experiences, background knowledge and other texts 	Connecting
Enables readers to think inferentially about all aspects of texts	<ul style="list-style-type: none"> Presents written texts that must be interpreted for true understanding 	Inferring
Expands students’ literary knowledge	<ul style="list-style-type: none"> Exposes students to different genres, authors, illustrators Helps students to understand how to evaluate the quality and accuracy of texts 	Analyzing/critiquing



Develops understanding of the elements of literature	<ul style="list-style-type: none"> Provides many examples of literature so that students can explore plot, setting, character development, themes, accuracy and authenticity 	Analyzing
Broadens understanding of different genres	<ul style="list-style-type: none"> Helps students understand how fiction and non-fiction texts are structured Provides an opportunity to experience many examples of different genres 	Analyzing

ROLES IN INTERACTIVE READ ALOUD		
	TEACHER'S ROLE	STUDENTS' ROLE
BEFORE READING Teacher and student roles can be facilitated by comprehension strategies. Please see relevant segment.	<ul style="list-style-type: none"> Know students' background, strengths and interests Allow students to select articles, poems and so on from other sources that can be used to compare material being covered Read texts aloud, think about phrasing and expression Analyze text for points of inquiry and notes or marks a few places to remember Establishes a physical environment so that all students can see and hear 	<ul style="list-style-type: none"> May select a text from a group suggested by the teacher Anticipate thinking and talking about text Activate background knowledge (content and literary) in anticipation of hearing a text
DURING READING	<ul style="list-style-type: none"> Address additional information about text i.e. author's biography, setting Read text with appropriate intonation and expression Facilitate new and varied interpretations Engage class in genuine conversations about the text or illustrations where applicable Activates students 	<ul style="list-style-type: none"> Listen intently Actively think about the text Talk about thinking in pairs, threes, fours or as a whole class Respect each other's ideas Pose questions or wonderings Make comments or build on the comments of others React to the content in the text Connect the text to their own life experiences or to



<p>Teacher and student roles can be facilitated by comprehension strategies. Please see relevant segment.</p>	<p>thinking-through appropriate and intentional questioning</p> <ul style="list-style-type: none"> • Builds on students' comments, predictions and questions • Relates texts to other texts where applicable • Comments on language or vocabulary as appropriate without interrupting the reading too much • Draws attention to writer's craft 	<p>those of people they know</p> <ul style="list-style-type: none"> • Notice language or vocabulary • Notice and comment on writer's craft
<p>AFTER READING</p> <p>Teacher and student roles can be facilitated by comprehension strategies. Please see relevant segment.</p>	<ul style="list-style-type: none"> • Facilitate students' talk • Invite discussion of the overall meaning of the text • Reflect on the writer's craft • Link the text to other texts • Reread a section or the ending • Evaluates the quality of thinking about the text 	<ul style="list-style-type: none"> • Respond to the meaning of the whole text • Look for deeper meaning or themes • Reflect on the writer's craft • Link the text to other texts • Sketch or write responses to the text



TWO DAY SCHEDULE: READERS THEATRE

Teacher direction will be limited to moderate level of student suggestions for understanding and performance.

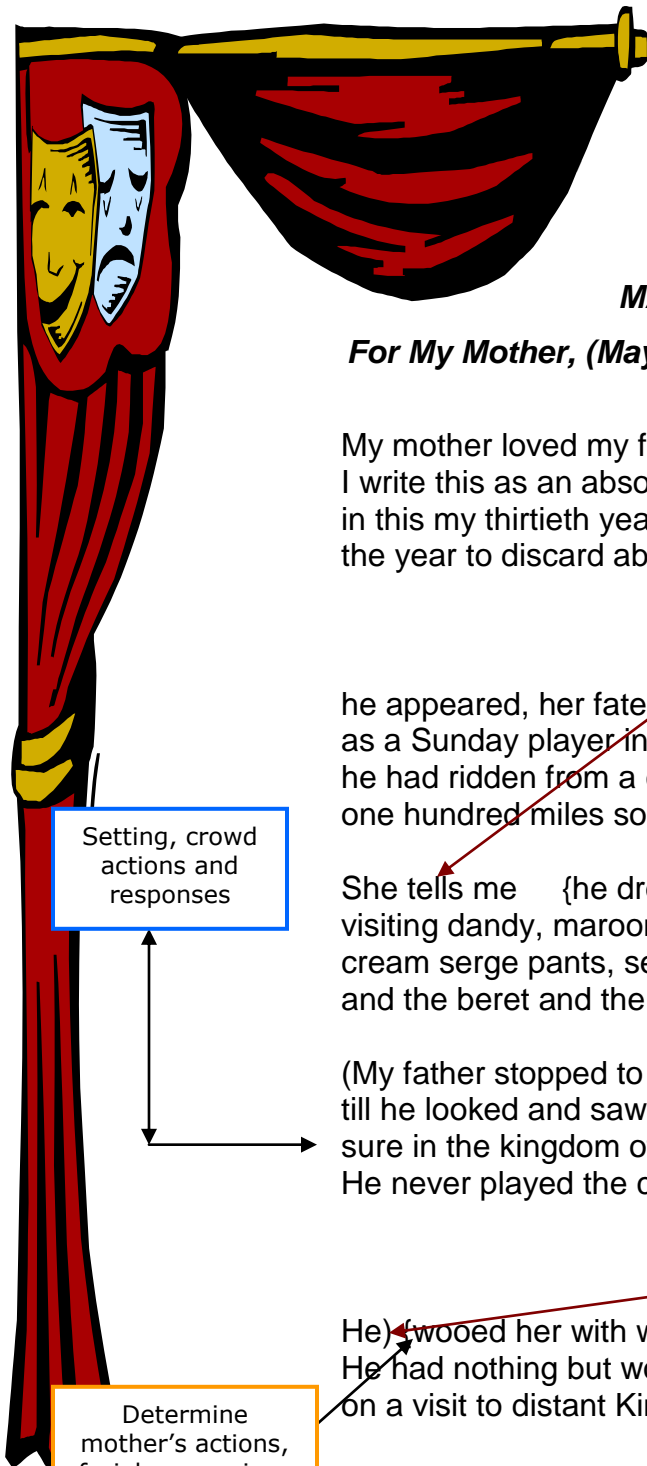
DAY	ACTIVITY: (Students should be encouraged to determine appropriate times for rehearsal <i>outside of class time</i>)
ONE	<p><i>Introduction to Readers Theatre Project</i></p> <p><i>Teacher:</i></p> <ul style="list-style-type: none"> ▪ Describes performance style, space, script content and context, schedule ▪ Assigns groups (task and performance roles) and scripts ▪ Explains necessary content and context of script material to each group ▪ Helps group with stage direction and performance space ▪ Observes groups and answers questions <p><i>Students:</i></p> <ul style="list-style-type: none"> ▪ Work on vocal performance by reading through script silently and out loud ▪ Work on staging, postures and actions
TWO	<p><i>Performance and celebration</i></p> <p><i>Teacher:</i></p> <ul style="list-style-type: none"> ▪ Assigns performance order ▪ Sets up performance space ▪ Seats audience ▪ Arranges celebration <p><i>Students:</i></p> <ul style="list-style-type: none"> ▪ Reread scripts silently and perform scripts and serve as an audience to other performers

Preparation for Readers Theatre (Black and Stave, 2007)

1. *Vocal Performance:* Students' vocal performance would be enhanced through repeated readings of the given texts so that they would pay greater attention to comprehension and expression. Readers must practice reading the script several times to improve fluency and meaning. This should be done silently and aloud within groups so as to enhance aspects such as rate of speaking, repetitions, tone, and expression of emotions and so on.
2. *Marking Script:* The teacher models how to mark the text. Together, teacher and students determine the important areas. They also determine speakers/vocal performance.
3. *Staging the script reading:* Students pay attention to spacing, setting, gestures, postures and actions that would be used during the performance. Depending on the text being used, some students may find it helpful to include props and costumes as they prepare for their presentation. These additions are meant to complement the read text and not become the central focus.
4. *Performance Celebration:* the presentation of the script in theatrical form is the product of the work of students. Emphasis should be on students' ability to communicate meaning through



their presentations. Teacher feedback is essential and students' effort and successes should be publicly celebrated.



SAMPLE:

MARKED TEXT FOR READERS THEATRE

For My Mother, (May I Inherit Half Her Strength)

My mother loved my father
I write this as an absolute
in this my thirtieth year
the year to discard absolutes

Spoken by persona, standing at the far left of the space. Determine expression and emotions of persona.

he appeared, her fate disguised,
as a Sunday player in a cricket match,
he had ridden from a country
one hundred miles south of hers.

Setting, crowd
actions and
responses

She tells me {he dressed the part,
visiting dandy, maroon blazer,
cream serge pants, seam- like razor
and the beret and the two-tone shoes.}

Spoken by student
playing the role of the
mother

(My father stopped to speak to her sister,
till he looked and saw her by the oleander,
sure in the kingdom of my blue-eyed grandmother.
He never played the cricket match that day.

Spoken by persona,
standing at the far left of
the space.

He) wooed her with words and he won her.)
He had nothing but words to woo her,
on a visit to distant Kingston he wrote,

Spoken by student playing
the father

Determine
mother's actions,
facial expressions
and stance of
father as well as
his tone of voice.
All the different
emotions should
come out in the
reader's voice

{“I stood on the corner of King Street and looked,
and not one woman in that town was lovely as you.”}



My mother was a child of the petite bourgeoisie
studying to be a teacher; she oiled her hands
to hold pens.

My father barely knew his father, his mother died young,
he was a boy who grew with his granny.

My mother's trousseau came by steamer through the snows
of Montreal
where her sisters Albertha of the cheekbones and the
perennial Rose, combed Jewlit backstreets with French-
turned names for Doris's wedding things.

Such a wedding Harvey River, Hanover, had never seen.
Who anywhere had seen a veil fifteen chantilly yards long?
and a crepe de chine dress with inlets of silk godettes
and a neck-line clasped with jeweled pins!

And on her wedding day she wept. For it was a brazen bride in those days
who smiled.
and her bouquet looked for the world like a sheaf of wheat
against the unknown of her belly,
a sheaf of wheat backed by maidenhair fern, representing Harvey River
her face washed by something other than river water.

My father made one assertive move, he took the imported cherub down
from the heights of the cake and dropped it in the soft territory
between her breasts...and she cried.

When I came to know my mother many years later, I knew her as the figure
who sat at the first thing I learned to read: "SINGER," and she breast-fed
my brother while she sewed; and she taught us to read while she sewed and
she sat in judgment over all our disputes as she sewed.

She could work miracles, she would make a garment from a square of cloth
in a span that defied time. Or feed twenty people on a stew made from
fallen-from-the-head cabbage leaves and a carrot and a cho-cho and a palmful
of meat.

And she rose early and sent us clean into the world and she went to bed in
the dark, for my father came in always last.

There is a place somewhere where my mother never took the younger ones
a country where my father with the always smile
my father whom all women loved, who had the perpetual quality of wonder
given only to a child...hurt his bride.

Even at his death there was this "Friend" who stood by her side,
but my mother is adamant that that has no place in the memory of
my father.





When he died, she sewed dark dresses for the women amongst us
and she summoned the walk, straight-backed, that she gave to us
and buried him dry-eyed.

Just that morning, weeks after,
she stood delivering bananas from their skin
singing in that flat hill country voice

she fell down a note to the realization that she did
not have to be brave, just this once,
and she cried.

For her hands grown coarse with raising nine children
for her body for twenty years permanently fat
for the time she pawned her machine for my sister's
Senior Cambridge fees
and for the pain she bore with the eyes of a queen

and she cried also because she loved him.

Lorna Goodison

GRAPHIC ORGANIZERS

Sample: K-W-L-S Chart

K- What I know	W- what I want to Know	L- What I Learned	S- What do I STILL want to learn (+)



Compare and Contrast Chart Graphic Organizer

Item #1 _____	Item #2 _____
----------------------	----------------------

How are they alike?

How are they different?



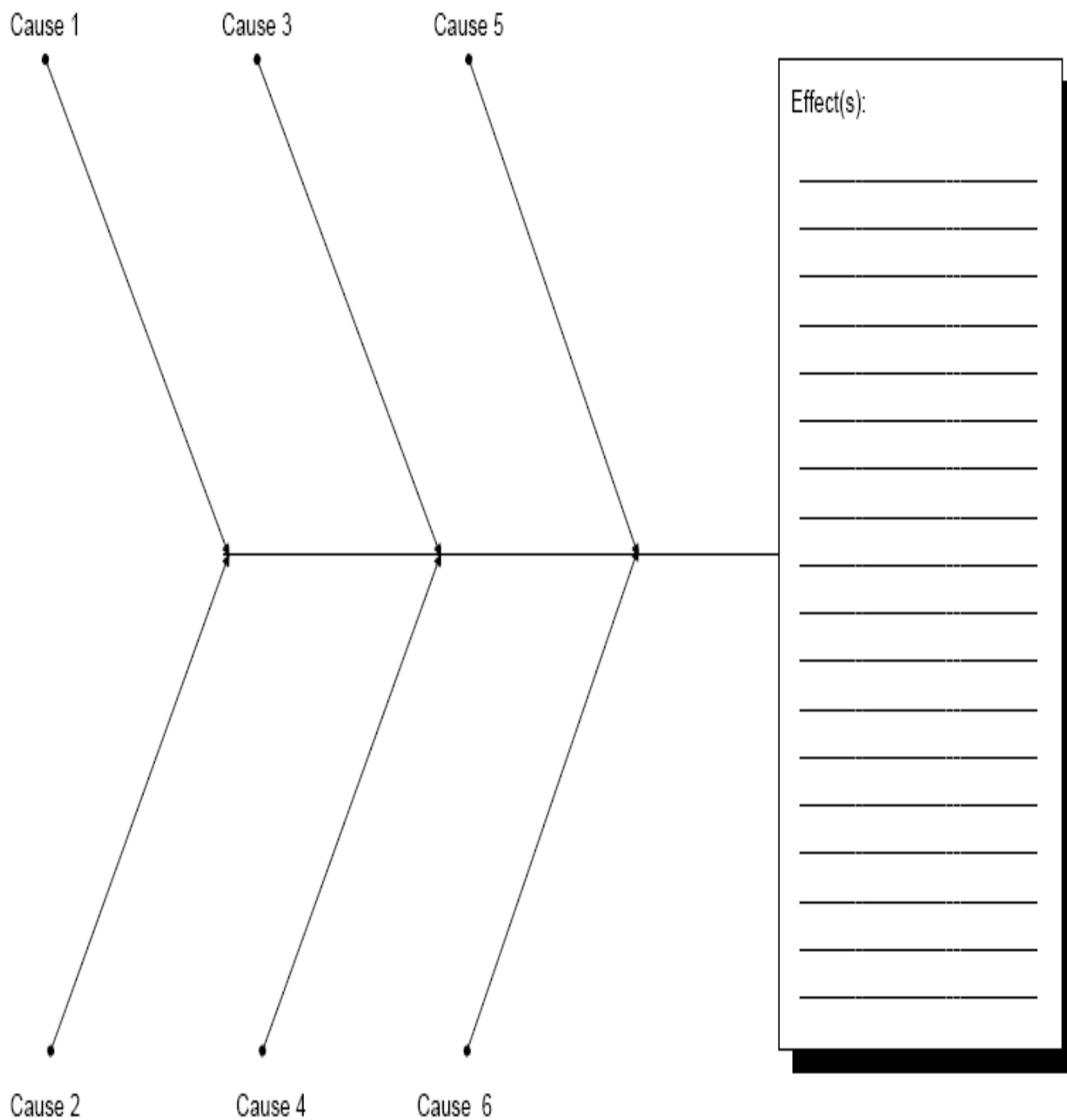
Persuasion Map

Write your goal in the first box. Write three reasons in the next boxes. List facts and examples in the branching boxes.

Goal	Reason 1	fact/example
		fact/example
		fact/example
	Reason 2	fact/example
		fact/example
		fact/example
	Reason 3	fact/example
		fact/example
		fact/example



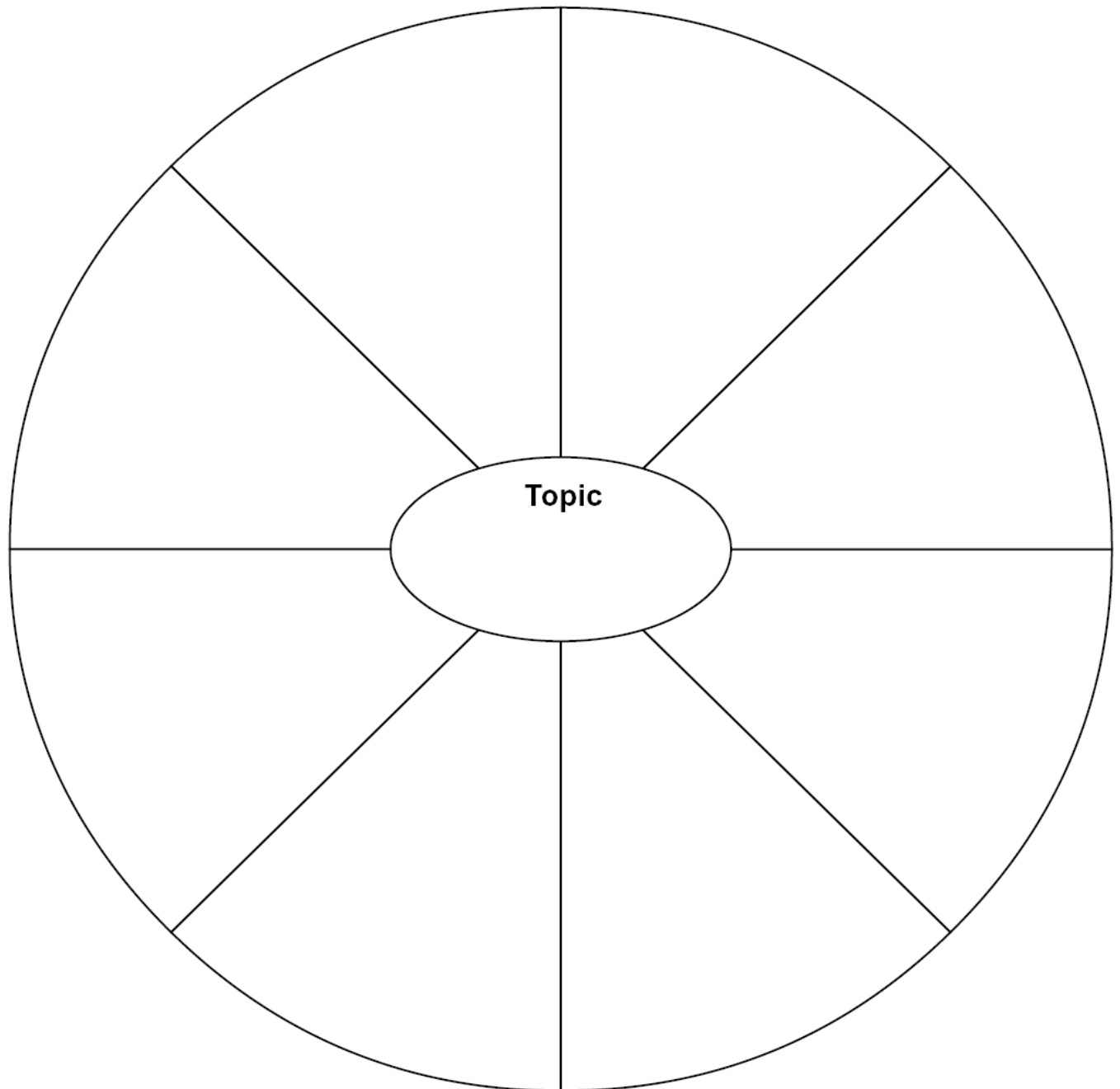
Cause and Effect





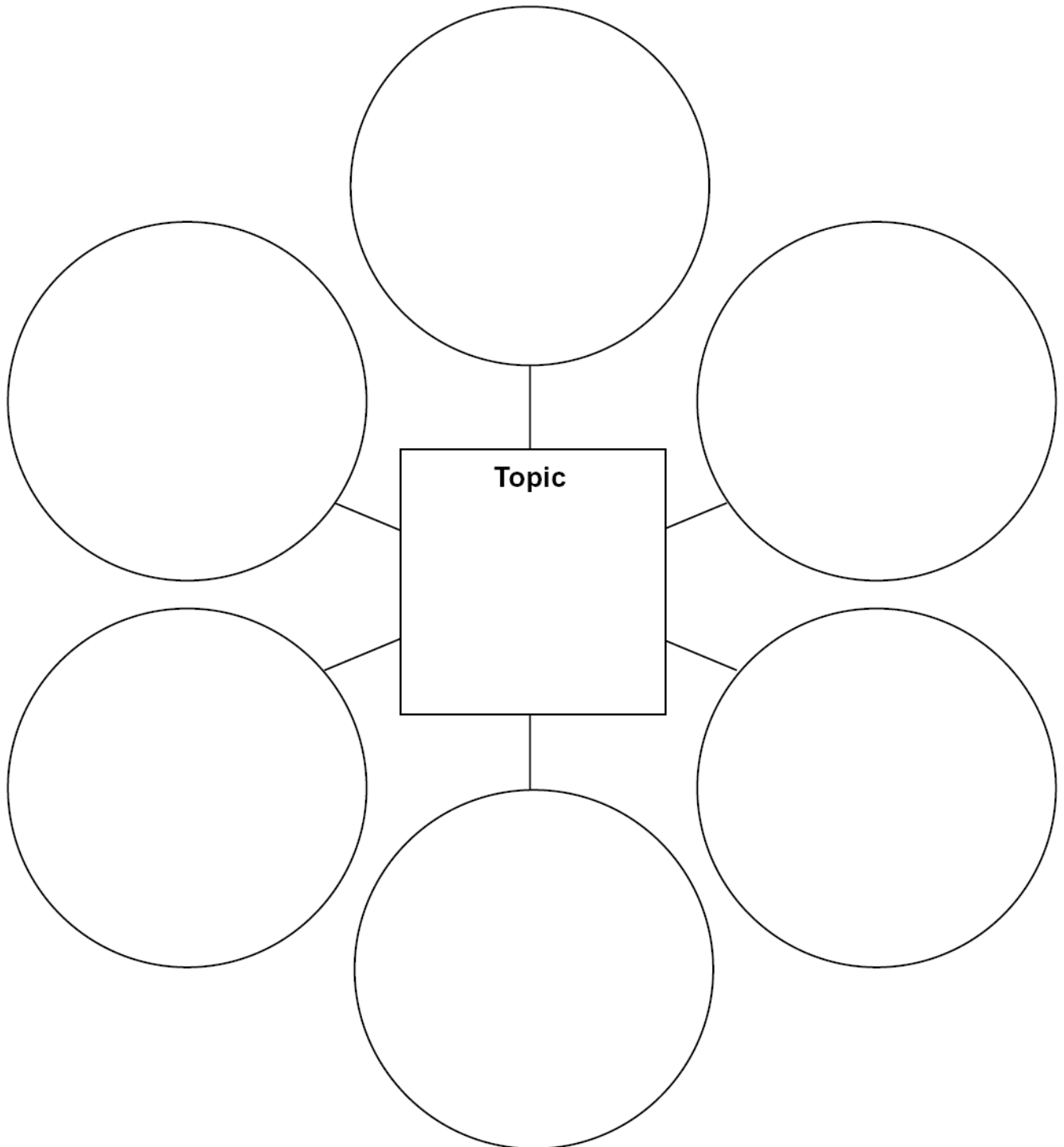
Describing Wheel

Add describing words about your topic between the spokes.



**Cluster/Word Web 3**

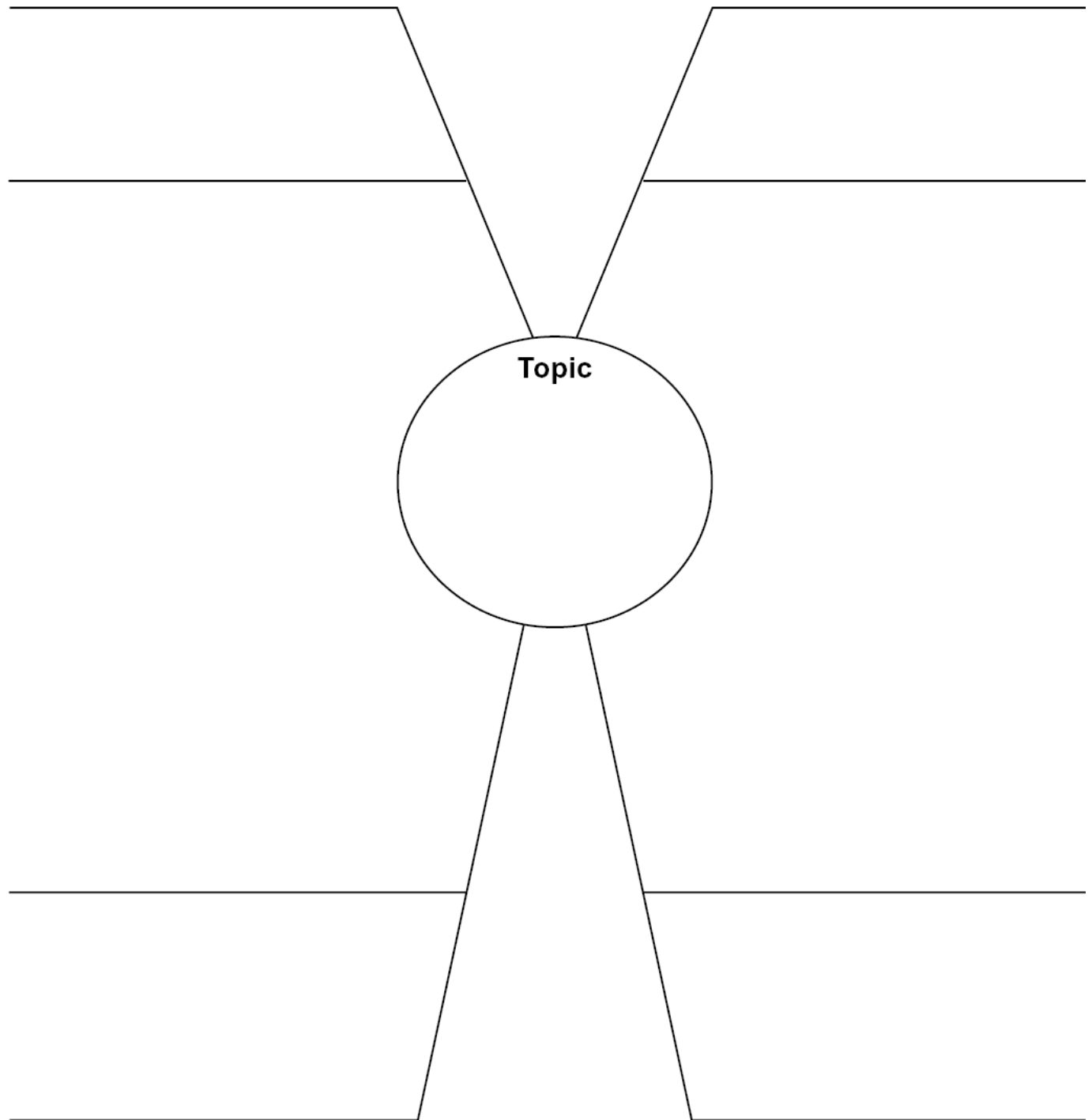
Write details about your topic in the circles.





Spider Map

Write main ideas on the slanted lines that connect to the circle. Write details on the branching lines.



**3-2-1- PLANNER (3 key ideas, 2 details, one topic)**

Topic or starting sentence:

Beginning

Middle

End

Detail

Detail

Detail

Detail

Detail

Detail

**WRITING ABOUT A NARRATIVE**

Name _____ Date _____

Story Map 2

Write notes in each section.

Setting: Where: When:		
↓		
Major Characters: Minor Characters:		
↓		
Plot/Problem:		
↓	↓	↓
Event 1:	Event 2:	Event 3:
↓	↓	↓
Outcome:		

**PLANNING STAGE (Grade 7)**

Story Title: _____

Main Character's Name: _____

What a Character!

1. Character Trait

2. How can you tell?

3. What does your character eat/like to do?

4. What would he/she have in his bag?

5. What is his or her speech like?

6. What kind of friends does he/she have?

7. Character Trait

How can you tell?

8. Character Trait:

How can you tell?

Write about your character on another sheet of paper.

**PLANNING: SELF- ASSESSMENT CHECKLIST (Grade 7)**

Name: _____ Date: _____

Story Title:

Writing about a character

1. *My writing introduced the character in an interesting way.*
2. *I described the character fully using examples from the story*
3. *My ending draws a conclusion about the character*
4. *I reread my writing to be sure it was complete.*
5. *I edited my writing to correct:*

- | | | |
|------------------|-----------|----------|
| ■ Spelling | YES _____ | NO _____ |
| ■ Punctuation | YES _____ | NO _____ |
| ■ Capitalization | YES _____ | NO _____ |
| ■ Grammar | YES _____ | NO _____ |
| ■ Paragraphing | YES _____ | NO _____ |

6. *I neatly recopied my writing* YES _____ NO _____



PLANNING: (Grade 7)

Fill in the character trait boxes below. A trait is a quality that helps us know what a person is like (shy, friendly, brave, kind, clever etc). Reread parts of the story as often as you need to complete this form.

<i>BEFORE</i>	<i>AFTER</i>
Character Trait How can you tell?	Character Trait How can you tell?
Character Trait How can you tell?	Character Trait How can you tell?
Character Trait How can you tell?	Character Trait How can you tell?
Character Trait How can you tell?	Character Trait How can you tell?

Analyzing a Character's Change

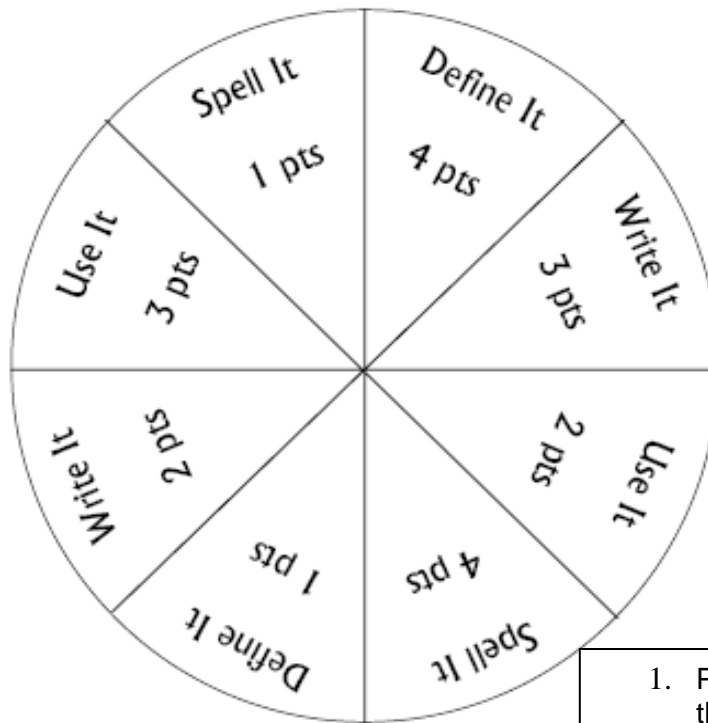
**PLANNING (Grade 7)****Name** _____**Title of Story:** _____

PROBLEM

1. *The main problem in the story was:*
2. *The problem was important to the main character because:*
3. *Attempts to solve the problem(what was tried but did not work) were:*
4. *The problem was solved when:*
5. *Think of a different way the problem could have been solved.*
6. *Be sure that your solution makes sense and is connected to the story's characters and events.*

How would your solution change the story's ending?

- 1.
- 2.
- 3.
- 4.

**SPELLING ACTIVITY (See other games in Curriculum and Teacher's Guide)**

1. Play with a partner. Decide who will be the first spinner and who will be the first reader. Stack spelling words upside down near to the game board.
2. The reader picks up a spelling card and reads the word aloud without showing it
3. The spinner spins the pointer and performs the action. The reader checks the answer. Use a dictionary if necessary to check definitions or sentences.
4. If the answer is correct the spinner scores the given number of points.
5. Take turns and keep a tally of points. The winner is the person with the most points when the time is up or when all cards have been used.



SQ3R Guided Worksheet

Survey

- ☐ Read all the headings and subheadings
- ☐ Skim the introduction paragraph
- ☐ Look at the pictures
- ☐ Read the captions under the pictures
- ☐ Read the blue vocabulary words

Question

- ☐ Turn the headings and subheadings into questions

For example a heading in a piece of text that says, "Caring for the Environment" may be turned into a question like "How can we take care of the environment?"

1.) Heading :

Question _____

2.) Heading:

Question _____

3.) Heading:

Question _____

Read

I have done the following:

- ☐ Read the text *one* section at a time
- ☐ Reread the captions and look at the pictures



- ☐ Located the answers to our questions
- ☐ Monitored my reading- I reread passages I did not understand

Recite

My partner and I have done the following:

- ☐ Told each other what the text was about in our *own words*.
- ☐ Written the answers to our questions:

1.) Answer: _____

2.) Answer: _____

3.) Answer: _____

Review

My partner and I have done the following:

- ☐ Asked each other our questions and answered them from memory (not looking at the text!)
- ☐ Gone back over any parts of the reading we still do not understand.


**ENGLISH A****SAMPLE LESSON PLAN: 1st October, 2009****Grade: 7****Duration: 2 Sessions**

(i.e.: 2 double periods depending on student ability)

GROUPING/DURATION	TEACHING/LEARNING FOCUS			
<p><i>Use the first 10 minutes to thoroughly explain what happens in today's class</i></p> <p>Overall Whole Group: (35) mins</p>	<p>Modeled/Shared Reading Lesson Comprehension Strategy: DRTA Use of adjectives and adverbs to write more creatively and effectively Vocabulary: words that describe feelings Text: Passage: UNIT ONE</p>			
<p>Instructional Objectives: TEXT LEVEL (25 mins) At the end of the session, students will be able to:</p> <ul style="list-style-type: none"> orally summarize the passage use the DRTA to check understanding of the passage orally list the feelings the writer had compare the writer's feelings to their first experiences at school or in a new class/situation 	<p>Process: (Teacher's role)</p> <ol style="list-style-type: none"> To clearly explain how the DRTA helps comprehension Model the DRTA Encourage students to participate after the third pause 	<p>Activity: Questions for Strategy What is the passage going to be about, based on this picture? (Make predictions) What do you think the mother 'understood'? Why do you say so? What do you suppose the fat boy shouted? Why was the play ground crowded? (end of 4) Any other reason why the boy was shouting? How do you suppose the writer is feeling now? (Silence) what are the different feelings in the classroom? What do you think of the teacher? Why? What kind of boy is Steve? Why do you say so? Can you prove it?</p>		
<p>WORD/SENTENCE LEVEL (15 mins) At the end of the session, students will be able to:</p> <ul style="list-style-type: none"> List the different words that show/describe feelings Suggest meanings for these words Make oral sentences using both adjectives and adverbs 	<p>Process: (Teacher's role) To point out that adjectives and adverbs 'describe'</p> <p>To highlight the difference between what an adjective describes and what an adverb qualifies (use examples from the passage)</p>	<p>Activity: Have students explain what they think adjectives and adverbs in the passage mean</p> <p>Have students orally present sentences using these adjectives and adverbs.</p>		
<p>Small Group (20 mins)</p>	<p>Guided Reading/Writing</p>	<p>Independent Reading/Writing (20 minutes)</p>		
<p>See at least 2 groups, depending on needs. Give 5 minutes to settle. This should lessen as students get into the programme. Objectives: Guided Reading</p> <ul style="list-style-type: none"> Practise fluency and use of punctuation marks Use DRTA to acquire and monitor understanding of passage Orally retell the story <p>Objectives: Word Study</p> <ul style="list-style-type: none"> Students use graphic organizer to define and provide examples of 	<ul style="list-style-type: none"> Have group read a portion of the passage already covered in class Observe the strategies used to acquire meaning and introduce new ones where necessary Model questions good readers ask Have students reread portions to practice fluency & retellings Celebrate successes of students 	<p>Word Study Have students practice adjectives and adverbs' meaning and spelling through: <i>word wall</i> <i>Hangman</i>, <i>Spin and Spell</i></p>	<p>Writing Students do 3 exercises: they complete a cloze passage with adjectives/adverbs that express similar emotions; use a graphic organizer to create samples of other emotions: adjectives/adverbs to replace sad, mad, glad etc; write a paragraph that uses some of these words that focus on one emotion and experience</p>	<p>Reading Response Activities Students engage in pair reading & discuss text, guided by questions at the back-using Talking Sticks activity. Start preparation for Readers Theatre</p>



<p>adjectives and adverbs</p> <ul style="list-style-type: none"> ▪ Students locate and write examples from text ▪ Students make sentences using these adjectives and adverbs ▪ Practise spelling selected adjectives and adverbs from passage by using games <p>Objectives: Writing</p> <ul style="list-style-type: none"> ▪ Use appropriate adjectives and adverbs to complete a passage ▪ Create groups of adjectives & adverbs that are synonyms for overused ones ▪ Prepare the first draft of a paragraph that focuses on one of the emotions discussed (Sample topics would be provided) <p>Objectives: Reading Response Activities</p> <ul style="list-style-type: none"> ▪ Students reread the passage and discuss the questions using Talking Sticks ▪ Students share similar experiences ▪ Students practise fluency by preparing a portion of the passage for Readers Theatre 				
<p>Plenary: Review and Closure. 5 minutes</p>	<p>Have each group share briefly what they did and learnt at their stations. It would be nice to have some guidelines presented to students in their group so they have an idea as to how they should share.</p>			

The background features a bright blue sky with several white, fluffy clouds. In the upper left, a stack of books is shown floating or falling. At the bottom, two large, open books are displayed on a green surface, casting shadows. The entire scene is framed by a thin orange border.

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